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Bibliographia

Studies in Book History and Book Structure

EDITED BY MICHAEL SADLEIR

No. VIII

POINTS: SECOND SERIES

1866-1934

Bibliographia

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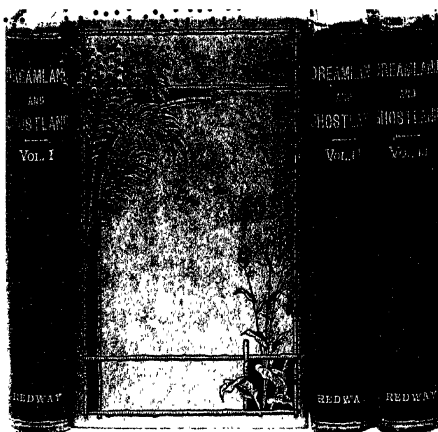
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Third Issue

A. Conan Doyle: DREAMLAND AND GHOSTLAND

POINTS
SECOND SERIES

1866-1934

by

PERCY H. MUIR

*With seven plates in collotype six facsimiles in line
and supplementary pages for
additional notes*

LONDON
CONSTABLE & CO LTD
NEW YORK
R. R. BOWKER CO
1934

PUBLISHED BY
Constable and Company Ltd.
LONDON

Oxford University Press
BOMBAY CALCUTTA MADRAS

The Macmillan Company
of Canada, Limited
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BUNGAY
Suffolk

ADDENDA ET CORRIGENDA.

- P. 18, last line but one : for "circulated by the author," read "privately circulated."
- P. 21, line 25 : for "discover" read "discoverer."
- P. 37, line 24 : The position was defined in a correspondence in the *T.L.S.*, March 1, 1933.
- P. 45, No. 2 : Add "The Milne check-list in this work was new."
- P. 48, No. 18 : Delete "By I. A. Williams."
- P. 49, No. 27 : for "No. 48," read "No. 28."
- P. 57, No. 84 : for "J. A. Girvan" read "I. W. Girvan."
- P. 88 : Add 42a : *The Epilogue for King John*, presented by the O.U.D.S. Feb. 25th, 1933.
A four-page leaflet, probably inserted in the programme. Pp. (2-3) contain the words of the Epilogue. P. (1) is a title-wrapper, (4) is blank.
- P. 95, line 9 : Add after "Mavor" : "which is this author's real name. His second pseudonym, 'James Bridie,' was first used on No. 2 below."
- P. 98, line 6 from foot : for "*Marriage Is No Joke*" read "*Jonah and the Whale*." (My error, not Mr. Sadleir's.)
- Pp. 100-103 : Headline should read "Corvo."
- P. 101, line 1 : for "Omar" read "Umar."
- Pp. 104-5 : *Dreamland and Ghostland* contains five stories by Doyle, four of which were reprinted in *The Captain of the Polestar*. *The Mystery of Sarassa Valley* does not appear to have been reprinted.
The first volume does not retain the original title in the second issue. Cf. frontispiece.
This is not Doyle's first appearance in book form. His story "Bones" appeared in Vol. IV of *Tales from Many Sources*, 6 Vols., 1885, New York, Dodd, Mead.
- P. 107, No. 14 : Mr. Menhennick informs me that, although announced by Brewer, the book was never published by them, but by Harcourt, Brace.
Add 16a : *A Chatto and Windus Miscellany*. 1928.
Pp. 13-23 contain "Targett's Prize-fight," a cancelled passage from *The Sailor's Return*.

ADDENDA ET CORRIGENDA

P. 108: Add 19a: 1930 *Prospectus and Retrospectus of the Nonesuch Press*.

Articles on "Homer's Iliad" (6½ pp.) and on "Love Among the Haystacks" (1 p.), both signed D. G. The foreword is signed by D. G. and two others.

No. 21: for "Douglas" read "Duncan."

Add 21a: 3 *New Nonesuch Books for the Summer of 1934*.

Article on "Pope's Own Miscellany" (1 p.), signed D. G.

P. 123, line 2: for "2340" read "2430."

Pp. 126-7: Mr. Bertram Rota is under the impression that he has seen the 1903 *Mrs. Craddock* in publisher's binding.

~~P. 134: *Once On a Time*. Probably my second issue is, in fact,~~
a second impression without note of reprinting.

P. 136, No. 12: Delete from "It is said" to end of par.

P. 138, No. 30: Add: Limited edition of 200 copies signed by the author, published New York, March 23rd, 1932.
Trade edition published April 3rd, 1932.

No. 31: The English edition was published in 1933.

P. 142: Transfer No. 19 to "Books with Contributions."
Only the preface is by L. P. S.

P. 146: To Strachey add 12: Words and Poetry. By George Rylands. Hogarth Press. 1928. Preface by G. L. S.

Line 6 from foot: for "ten" read "twelve."

Plate facing 146: There should be a short rule below the imprint and above the date.

P. 147, No. 6: The first issue is dated. Later issues are undated.

P. 148, No. 7: The date of the first edition is 1911, and it appears in cream buckram as well as in red cloth.

P. 148, line 7: The paragraph beginning "N.B." should read:
"The American edition has two pages of notes which do not appear in *all* copies of the English edition. The inclusion of the notes seems to be a sign of the first issue. The publishers say so and a presentation copy from Thomas to Norman Douglas, dated the year of publication, has the notes."

P. 149, No. 11: Only one "advance" copy is known. It is a proof.

TO

B. H.

WITHOUT WHOM THE BOOK COULD
NOT HAVE BEEN READY
IN TIME

CONTENTS

	PAGE
ACKNOWLEDGMENTS	xiii

SECTION ONE: ARGUMENTATIVE

CHAP.

I. RECAPITULATION OF THE POSITION	3
II. THERE ARE POINTS AND POINTS	19
III. BIBLIOGRAPHIES REVIEWED	39
IV. THE RARE-BOOK RAMP	58
V. THE PRESENT SITUATION	70

SECTION TWO: FACTUAL

BARING, MAURICE

Lost Diaries	79
------------------------	----

BARRIE, J. M., and DOYLE, A. CONAN

Jane Annie	79
----------------------	----

BEERBOHM, MAX

Caricatures of 25 Gentlemen	82
---------------------------------------	----

BLUNDEN, EDMUND CHARLES

Bibliographical Check-list	83
--------------------------------------	----

BRIDIE, JAMES

Bibliographical Check-list	95
--------------------------------------	----

BROOKE, RUPERT

Bastille	99
John Webster	99
Letters from America	99

CORVO, BARON

Bibliographical Check-list	99
--------------------------------------	----

DOBSON, AUSTIN

Captain Castagnette	103
Vignettes in Rhyme	104

CONTENTS

	PAGE
DOYLE, A. CONAN. (<i>See also</i> BARRIE)	
Dreamland and Ghostland	104
FRENCH, SAMUEL	105
GARNETT, DAVID	
Bibliographical Check-list	106
HARRIS, FRANK	
Montes the Matador	108
The Bomb	109
Unpath'd Waters	110
Great Days	110
HOPE, ANTHONY	
The Prisoner of Zenda	111
The Dolly Dialogues	113
JACOBS, W. W.	
Bibliographical Check-list	113
MAUGHAM, W. SOMERSET	
Liza of Lambeth	124
Orientations	125
The Making of a Saint	126
The Land of The Blessed Virgin	126
Mrs. Craddock	126
The Merry-Go-Round	127
Smith	127
The Explorer	128
The Land of Promise	128
Of Human Bondage	129
The Moon and Sixpence	129
The Painted Veil	130
MILNE, A. A.	
Once on a Time	134

CONTENTS

	PAGE
MUNRO, H. H.	
The Westminster Alice	135
POWYS, JOHN COWPER	
Bibliographical Check-list	135
SMITH, LOGAN PEARSALL	
Bibliographical Check-list	139
STEPHENS, JAMES	
The Demi-Gods	144
STRACHEY, GILES LYTTON	
Bibliographical Check-list	144
THOMAS, EDWARD	
Oxford	146
Rose Acre Papers	146
The Heart of England	146
Richard Jefferies	147
Rest and Unrest	147
The Isle of Wight	147
The Tenth Muse	148
Algernon Charles Swinburne	148
Walter Pater	148
Keats	148
Poems	149
INDEX	151

LIST OF ILLUSTRATIONS

A. CONAN DOYLE: <i>Dreamland and Ghostland</i>	<i>Frontispiece</i>
J. M. BARRIE AND A. CONAN DOYLE: <i>Jane Annie</i> (textual variants)	^{FACING PAGE} 79, 80, 82
BARON CORVO: Suppressed Appendix to <i>Chronicles of the House of Borgia</i>	100
BARON CORVO: <i>In His Own Image</i> (binding variants)	102
Cover of DAVID GARNETT's second book	106
FRANK HARRIS: <i>Great Days</i> (binding variants)	110
Wrapper styles of W. W. JACOBS' plays (four variants)	121, 122
L. PEARSALL SMITH: <i>The Youth of Parnassus</i> (binding variants)	139
Title-page of LYTTON STRACHEY's first book	145
Title-page of LYTTON STRACHEY's second book	146

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I GRATEFULLY acknowledge my indebtedness to all who have made possible the preparation of this second volume. Principally my debt is to Michael Sadleir. His check-list of James Bridie is invaluable, not least for the light it throws on modern publishing problems. But this is the least of the obligations this book owes to him. It was at his suggestion that it was compiled; he read through the first crude draft of it, to his criticism of that is due much of what coherence it now possesses, and he has generally watched over it and encouraged its progress to an extent which only its author can appreciate.

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PART I
GENERAL

CHAPTER I

RECAPITULATION OF THE POSITION

I BEGAN my previous volume in this series by indicating the implications of certain terms commonly used in bibliography. Such criticism as that book has received has been almost entirely confined to disagreement with those definitions. The basis of the exceptions taken to them seems to rest on a conception fundamentally different from my own of the meaning of bibliographical terms which are in common use and of the purpose which such definitions should serve.

In making a definition of any word, the principal purpose to be served is to simplify something that is complex. When the meaning of a word is clear and unmistakable, no one requires that its meaning should be defined. It is precisely because of variations in the use of bibliographical terms that I tried to make clear the sense in which I thought they should be used. That exception has been taken to my definitions makes it only more imperative that definitions should be made.

In the light of the discussion that has been aroused I have modified my definitions to meet some objections that seem to me sound; but, before pro-

POINTS : SECOND SERIES

ceeding to amplify and correct them, some discussion of the relation they bear to the subject matter may serve to clarify the issue.

Mr. Iolo Williams is very insistent that book-collecting should bear some relation to the, so to speak, textual history of the book collected. The interest, to him, of a first edition is that it gives us the author's very first thoughts on the subject under notice, and in that fact he finds the main justification for collecting first editions. No one would deny that this enters very largely into the mind of every collector, but it attempts to identify two different things and seems to show a certain confusion of thought. It entails, for instance, the admission that any edition of a book which contains any considerable textual revision by the author is equally as important as the first edition. There is a sense in which this is true, but it seems clear that the first-edition collector is working from an angle which differs fundamentally from that expressed by such a point of view.

It is easy to confuse what is with what ought to be, and Mr. Williams, viewing the book-collector and his hobby from a detached and academic point of view, attempts to construct a bibliographical Utopia in which textual scholarship and first-edition collecting go hand in hand. Up to a certain point they do, and their objects and methods are identical. Nevertheless, there comes a point at which they diverge; at which it is plain that their previous

RECAPITULATION OF THE POSITION

harmony, useful and laudable though it may have been, is accidental. It is at this point that Mr. Williams and his fellows fall foul of me, and, I contend, of the sounder tendencies in modern book collecting. He would link the first edition to the earliest printed version, whenever that happened to be issued to the public. He objects to the use of publication dates as a test of priority on the ground that they are occasionally undiscoverable and always arbitrary. On neither of these grounds is his own definition free from objection, and it has serious flaws which my definition lacks.

Mr. Williams claims that 'the first edition of a book is that first *printed*—irrespective of when it was actually given to the public.' This he would prefer, because it gives us the author's actual first thoughts on the subject. If this were invariably true it would be a more difficult position to combat than it actually is. In point of fact there is but one way of ensuring that we have the author's earliest thoughts on the subject, and that is to examine, even to print, the first draft of his work from the manuscript as it was originally written. It is clear that this practice will seldom be resorted to, except in the case of a book by an author who is already famous; and a published text of the book will almost certainly be already in existence. This first draft will be printed subsequently for the benefit and interest of students and, irrespective of its date of printing or publication, it will represent an earlier stage of the textual history

POINTS : SECOND SERIES

of the book than that which we still call the first edition.

Numerous examples of precisely these circumstances will immediately occur to every reader. One will suffice; and as we are dealing with modern books, a modern author will serve our purpose best.

Early in 1916 Katherine Mansfield completed the manuscript of a long-short story to which she gave the title *The Aloe*. For nearly two years she worked at re-shaping and re-writing the story, and it was finally published in 1917 with the title *Prelude*. In 1930 her executor thought fit to publish the story as it was originally conceived by her under its original title. A comparison of the two texts shows how greatly she altered the story before she was prepared to give it to the world. This is a definite example of an author's second thoughts on a subject having been published some considerable time before her first thoughts. The interest of *Prelude* is greatly enhanced by the publication of *The Aloe*, and both texts are indispensable. Nevertheless *Prelude* is the first edition of the story, and *The Aloe* has only a subsidiary claim on the collector of first editions.

Academic definitions in matters of this kind are apt to be dangerous. The temptation to evolve bibliographical definitions from one's inner consciousness must be resisted. They must bear some direct relation to the tradition and practice of bibliography and book-collecting. The endeavour to connect first editions with priority of printing is typical of the

RECAPITULATION OF THE POSITION

former kind of definition. It means, if carried to its logical conclusion, that the first edition of Mr. Somerset Maugham's *Painted Veil* is contained in certain numbers of the magazine in which it was serialised. The collector is faced with the dreary prospect of replacing a certain proportion of the books on his shelves by rows of paper-covered magazines.

It will not do to say that the first edition must be in book form. The earliest careful statement in print is the desideratum; and if the book has been preceded by publication in some other form it does not fulfil the principal qualification of the definition. The more the question is probed, the clearer it becomes that the definition must base itself on some widely established practice, a practice that has arisen because of its convenience, simplicity, and exclusiveness. The date of publication is, in modern books, generally discoverable. As a criterion of the first edition it has the merits of convenience and simplicity, and the exceptions to it are rare and easily to be dealt with if they arise.

The champions of the point of view under discussion have referred to cancel leaves as examples of the appositeness of their definition. The uncanceled state of a leaf, they say, is always earlier than the cancelled state, although it is conceivable that the later state was published before the earlier. Conceivability may be admitted without admitting probability. It is equally conceivable that the later state of the

POINTS : SECOND SERIES.

text gives a truer rendering of the author's thoughts than the earlier, uncanceled form.

Suppose that Mr. Braver, the famous essayist, includes in his latest volume an estimate of Mr. Allworth, the famous academician, and that, in discussing his technique he uses the phrase, 'Mr. Allworth is no blundering amateur.' It escapes the notice of the proof reader and the author that what the printer has made Mr. Braver say is 'Mr. Allworth is a blundering amateur.' A cancel leaf is inserted with the words that Mr. Braver actually wrote. Which is the first issue? Clearly the uncanceled form with the incorrect wording. But is it the 'first careful statement in print of the author's thoughts'?

Furthermore, consider the priority of piracies. The author's objections to them are two-fold. He objects to his work being circulated without profit to himself and to the disgusting carelessness with which many of them were prepared for publication. They are produced entirely without reference to him, printed by cheap and inefficient printers, and it would be insulting to an author's or a collector's intelligence to describe them as a careful statement of anything. Yet if they precede the authorised publication they are first editions.*

* Mr. Graham Pollard contends that this is a sufficient reason for preferring the serial publication, where the first edition in book form is a piracy. I feel that, though there may be much to be said for such a view logically, the general prejudice in favour of book- as opposed to periodical-collecting will nevertheless settle this question in favour of the pirates.

RECAPITULATION OF THE POSITION

It is easy to confuse the different aspects from which a book may be examined. An editor, a bibliographer, and a collector of first editions each has his own ends to serve in relation to a book. The pursuit of these different ends will take, to some extent, a coincident course.

The editor is interested solely in textual differences and in resolving them with a view to eliminating corruption and to establishing, as far as may be, the author's original intention. The result of his deliberations, and especially his method of arriving at a conclusion, may be of the greatest interest and importance to both the bibliographer and the collector. It may be that in retracing his steps each of the others may discover something relevant to his own purpose. The object of the editor, however, is clear. It is to produce a text which is, it may well be, nearer to the author's intention than even the earliest printed form in which we know his work. Shakespeare is a notable example. The earliest printed versions of most of his works are available, but the corruptions in the text of the first editions have engaged the attention of editors for three hundred years in the endeavour to discover what the author actually wrote, despite what was printed.

The latest text of Shakespeare, the one which claims to approximate most nearly to his original wording, is that issued by the Nonesuch Press. But what connection has this with the collecting of first editions?

POINTS : SECOND SERIES

The acquisitiveness of the late Mr. Folger in the matter of Shakespeare precludes a practical interest in the first editions of that author on the part of all but a very small minority of collectors. The works of George Moore are more accessible as first editions.

George Moore, who was only less interested in Shakespeare than in another famous character, exemplified in his literary work the divergent interest of editors, bibliographers, and collectors. The continual revisions to which he subjected his work make a pretty problem for some editor of a definitive edition. The definitive text of, say, *Memoirs of My Dead Life*, will coincide with no previous edition of that book. George Moore's bibliographer will record the emendations and additions produced by the author's maturer reflection on his work. The collector of first editions will satisfy himself with the earliest published versions of the books. Serious collectors of George Moore's work will gather together all the various forms of each book, but in so doing they will assume an editorial, a scholarly function.

The definitions in *Points : First Series* were also the occasion of a protracted and detailed discussion in various journals that concern themselves with bibliographical subjects. I still believe that an edition is best defined as being 'all copies of a book printed from one setting of type,' and that all new printings from one setting of type are not new editions, but

RECAPITULATION OF THE POSITION

new impressions of the same edition. It cannot be said that the vocabulary of bibliography is perfected by the acknowledgment of such a difference, but it seems to me difficult to deny that it is thereby simplified, and anything which tends towards simplification is, generally speaking, advantageous.

Those who followed the discussions on this subject which began in the *Book Collector's Quarterly*, were pursued in *The Times Literary Supplement*, referred to in *The American Book Collector*, criticised in *The London Mercury*, quoted in booksellers' catalogues and finally summarised in *The Publisher's Weekly*, may be pardoned for boggling at a reference to simplicity under this heading. Many will say that the whole subject is far too recondite to interest them, and that in any case it concerns only a small, unimportant point. But the fact is that book collecting in the last resort derives any soundness that there may be in its foundation from bibliography, and unless the terms which bibliographers use convey always and universally the same meaning, there is an end to any hope of a sane future for book collecting.

The definitions of edition and impression which I gave in my previous volume were substantially those adopted by The Publisher's Association. They are in general use, and in the very large majority of cases, at any rate as far as modern books are concerned, they answer their purpose admirably. I do not believe that there is any prospect of their being

POINTS : SECOND SERIES

supplanted by such reactionary heresies as those suggested by my friend Mr. A. J. A. Symons, neither do I feel that Mr. I. A. Williams will succeed in confining the bibliography of modern first editions to the terms and definitions which he so admirably defends when dealing with the bibliography of the eighteenth century. After all, those of us who are interested in modern books are concerned with a product which is the result of processes widely different from those in use in the eighteenth century.

In that period book production differed hardly at all in its essential details from the methods which were in use in the fifteenth century. During the period which is covered by the modern first-edition collector, the methods of book production have been revolutionised by the growth of mechanisation. Our linotypes and monotypes, our huge mechanical presses, and all the various means by which mechanical has superseded manual labour, must have their repercussions on bibliographical terminology.

It is no longer a simple matter to revise a text while sheets are actually being printed off. In the small hand-setting and printing shops of the eighteenth century, it was a simple matter to interrupt the printing of a book, to remove and unlock the formes, to make sometimes extensive alterations in their content, and then to resume the printing of the sheets. Anyone who has had the slightest acquaintance with a large modern printing works will immediately realise that such a proceeding to-day

RECAPITULATION OF THE POSITION

would involve so considerable an expense as to make it a practical impossibility.

It is therefore clear that no purpose will be served by bibliographers of modern books confining themselves to terminology which is applicable only to a long non-existent state of affairs. We must frame our vocabulary to suit our peculiar needs, and it is my considered opinion that my previous definitions go some way towards providing a starting point for our bibliographical terminology.

Referring again to *impression* and *edition*, I will quote an example furnished by Mr. Simon Nowell Smith, which illustrates admirably the need for and use of the two words *impression* and *edition* and shows how impossible it is to dispense with either of them. It concerns Bridges' *Testament of Beauty*. This book exists in two different settings of type and both forms continue to be supplied by the publisher. If we have both *impression* and *edition* at our disposal, the solution of the problem is simple. New printings of the first setting of type are simply described as first, second, to *n*th *impressions* of the *first edition*, and similarly with the new setting, which we call the *second edition*. Without the word *impression* it is absolutely impossible to list these various printings in any order at all.

It is clear that the description of the physical appearance of a book, which forms so large a part of bibliography, is far from having too many terms at its disposal. What it suffers from is a shortage of

POINTS : SECOND SERIES

explicit terms. Even the addition of the word *impression* does not suffice to cut an edition up into its, so to speak, aliquot parts.

Some *impressions* will differ from others. An *edition*, as already defined, consists of 'all copies of a book printed from one setting of type.' A new *impression* is a new printing from the same setting of type and is, presumably, an unaltered reprint.

It frequently happens, however, that revisions are made by the author which are incorporated in the new printing, although they are not sufficiently extensive to necessitate a new setting of the type. If the new printing is described as an *impression, tout simple*, we are compelled to use the same word for two different things, namely for a word for word reprint from the original type, and also for a reprint which, though largely from the original setting, yet has some textual revisions.

I should call the latter a *revised impression*, and I should differentiate similarly where a new edition incorporates revisions. Thus we get a *new edition*, pure and simple, where the type is reset word for word from the previous edition, and a *revised edition* where the type is reset and revisions are incorporated for the first time. We have a *new impression* where the text is simply reprinted from the original setting of type, and a *revised impression* where revisions are incorporated in the original setting.

A manufactured example will illustrate the definitions quite clearly.

RECAPITULATION OF THE POSITION

Mr. Robert Erstone Forbes publishes his first novel, *A Whip for the Woman*. It is an immediate success and four impressions are printed off soon after publication. They are printed directly from the first setting of the type (1*a*). In the meantime the author's attention is drawn to certain anachronisms in the story and, the necessary alterations being only small ones, the publisher consents to their being made. They are incorporated in the fifth impression of the book (1*b*).

It is some time before Mr. Forbes produces another novel, and in the meantime, the sales of this first book decline. The publisher decides to keep the type standing no longer and it is dismantled.

Eventually his new book appears, and creates such a demand for *A Whip for the Woman*, that the type is set up again from the text of the last impression and the book is put on the market once more (2).

Years elapse and Mr. Forbes becomes a collected author. He has allowed *A Whip for the Woman* to go out of print, but one day he picks it up and decides that it is not so bad as he had thought. It might sell a few hundred copies as a limited, signed edition, especially with the polishing and revision due to his greater maturity and experience as a writer. The polishing process is undertaken, the book is set-up in type once more and a new edition is sold (3).

Bibliographically the history of the book is described as follows:—

POINTS : SECOND SERIES

- (1) First Edition. (a) Four impressions.
(b) Fifth impression revised.
- (2) New Edition with the text of 1 (b).
- (3) New and revised edition.

These are only some of the ways in which the introduction of *impression* has simplified bibliography. Other examples are afforded by such standard works of English literature as are continually reprinted by various publishers. *The Compleat Angler* is one of them. We are accustomed to speak of Major's *edition*, Bagster's *edition*, the Pickering *edition*, and so on. There is more than one edition of some of these and, we refer to Major's *second edition*, which implies a resetting of it, or to a *new impression* of The Everyman edition, which means that there has been a new printing of The Everyman edition of the book. This is perfectly simple and straightforward, because we know that every new *edition* of 'The Angler' implies a new format. When we refer to a new *edition* of 'The Angler,' we mean that the book has been produced in a new form. We mean that the type has been set-up once more; not that some publisher has struck off a few more copies from type that was already standing and had been printed from once already.

So much, then, for *edition* and *impression*. We come now to the remaining definitions of *issue*, *state*, and *publication*. Of the first two of these little more needs to be said than is to be found in the earlier volume.

RECAPITULATION OF THE POSITION

It had become imminent that some term should be found that would describe variations in books to which no chronological order could be supplied. *Issue*, like *edition*, had been overworked, and implied a necessary connection between variants and publication. Yet it was known that, on the one hand, several variants of particular books had been published on the same day, and, on the other hand, although it was possible to list certain variations in a particular book, it was not always possible to say that (a) was indicative of an earlier form of the book than (b). To describe these variants the term *state* is now coming into general use. Examples of its utility will be found in my earlier book. Those who are interested in the subject will find an almost incredibly complicated example in Mrs. Murphy's list of the variants of *Flora* in her bibliography of Walter de la Mare. (See p. 50 for reference.)

There remains *publication*, and the terms of this must be set a little wider than I had previously allowed for. I had previously accepted the definition of the *Concise Oxford Dictionary*, and said that 'publication refers to the date on which books are issued to the public, and the *first edition* is the first to be so issued.'

This seems to have led to a considerable confusion, because it appears to call for some special definition for books that are privately printed and therefore not, strictly speaking, 'issued to the public.' It seems necessary, therefore, to say that the definition

POINTS : SECOND SERIES

is intended to include books which are privately printed.

For instance, the *first edition* of Mr. T. F. Powys's *Introduction to Genesis* is a very rare production which was privately printed in 1905. The edition produced by Chatto & Windus in 1929 is the second edition. Similarly the first edition of the prospectus of the Society for Pure English is that privately printed in 1913. The Clarendon Press edition of 1919 is the second edition. (See p. 140.)

Here again, of course, such terms as *revised edition* also apply. (See *Trivia* p. 139.)

The difficulty is easily overcome by a slight revision so as to make the definition read '*Publication* means the date on which books are issued to the public, or circulated by the author, and the *first edition* is the first to be so issued or circulated.'

CHAPTER II

THERE ARE POINTS AND POINTS

IT was not without some misgiving that I embarked on the preparation of this Second Series of 'Points.' The previous one seems to me to have missed its mark to a considerable extent. The factual section of it was intended, less as a collection of disconnected scraps of information, than as a kind of cumulative object-lesson in modern bibliography. Possibly my hopes were too high, and certainly, if a book fails in its object, the responsibility must rest largely with its author.

It is true to say, I think, that on the bibliographical side the collecting of modern first editions is gradually improving. One hears more frequently an expression of disgust on the part of collectors when some more than usually futile 'discovery' is being exploited. There is more diffidence than formerly in advancing wildcat statements about differences of issue. It is less easy now than it was three years ago for an irresponsible and untutored neophyte to find a publisher for his half-baked bibliographical conclusions.

But much remains to be done. If the indulgent reader will take down my previous volume from his

POINTS : SECOND SERIES

shelves, and will look through the factual section of that and the present book, I hope it will be possible for him to construct some general thesis which will indicate the *sort* of points which are *likely* to be significant and reasonably acceptable. He should be able to form certain definite conclusions along these lines, and an important corollary to his conclusions will be to exclude from serious consideration any point of issue which is not susceptible to the kind of reasoning which I have endeavoured to employ in these pages. If this is true, it will be less easy to establish currency for arbitrary statements for which no proof is offered.

My own immediate reaction to the announcement of a new point is to ask the person who makes it the simple question—'How do you know?' It is, in fact, quite frequently unnecessary even to ask the question, the very nature of the announcement displays the impossibility of evidence being at the disposal of the person who makes it.

It is currently stated, for example, that the first issue of Mr. Kipling's *Just So Stories* may be identified by the tendency of the paint on the spine to flake off. It is certainly true that some copies of the first edition are blocked with a material which does readily flake off, and that some other copies, however dilapidated or worn they may be, have preserved their spinal decoration intact. It is also true that these facts are due to the use of two different materials in the blocking process. But I have never

THERE ARE POINTS AND POINTS

yet met anyone who can produce a tittle of evidence to show that the use of one kind of material preceded the other. Until I do so, my own preference will favour that superior type of blocking which preserves its pristine perfection, because I do not happen to share the strange predilection which is so unaccountably displayed by many collectors for imperfections and uglinesses in the books they collect.

This sort of thing is typical of many of the points which serve to bewilder the collector. No sooner does one bookseller's catalogue contain such a statement, than others copy it, and the cumulative effect of the sheer repetition of a statement which is entirely devoid of foundation in fact is to establish it as a dogma and a part of the bibliographical creed of every collector of Kipling.

It may be presumed that few of these dogmas arise as the result of a desire to foist off something on the collector which is not what it purports to be. They would, perhaps, be easier to cope with if they were. It is genuine, albeit misguided, bibliographical zeal which prompts the announcement of such 'discoveries.' In the case of *Just So Stories*, for example, the reasoning of the original discover of the point in the binding probably ran something as follows.

Here we have obviously two different materials used for blocking the design on this book. One has the defect that it readily flakes off. Now, the publisher, having discovered this fact, abandoned that material

POINTS : SECOND SERIES

in favour of one which adhered satisfactorily to the cloth. Hence we may safely conclude that copies from which the blocking has flaked off are earlier than those on which it is intact.

However, no bibliographical conclusion can be finally accepted unless it is the only one which fits the facts. If an alternative conclusion which covers all the facts at our disposal can be found, then it is equally possible that it will provide the solution. Is there an alternative that fits these facts? There is. Supposing that the original material used for blocking the covers of *Just So Stories* was the satisfactory one which does not flake off, and that on a later binding order some ingredient was omitted, or some cheaper formula was used for the blocking. Then the order of issues would be reversed. No evidence can be produced to show that this is not what actually happened, and until such evidence is available the wise collector will retain an open mind on the subject.

It is the lamentable truth that ignorance is responsible for many of the ills by which the collector is beset; ignorance of bibliography no less on the part of the collector than of the would-be bibliographer. To take the last first, witness a reference to signatures in a recent bibliography of an important author. The signatures of the book are usually ignored by this bibliographer, but in one book he describes he mentions the appearance of certain figures at the foot of some of the pages which he

THERE ARE POINTS AND POINTS

naïvely describes as occurring 'at odd intervals' throughout the book. Had he observed the fact that the intervals at which they occur were not 'odd,' but quite regular, the fact might have conveyed to him some inkling of their significance and importance. He ought, of course, to have known that they are the means used by printers to identify the different sheets of a book, and that they are also important to the person who gathers up the folded sheets for sewing before they are bound into covers.

An admirably clear and simple explanation of this subject will be found at the beginning of Mrs. Murphy's bibliography of Walter de la Mare in *The London Mercury* for March, 1927.

Bibliographers frequently land themselves into difficulties on this very question of signatures. Some bibliographers fail to check the signatures back with the pagination of the books, and consequently occasionally mislead us by giving us signatures which call for a different number of pages than are actually contained in the book described.

The invaluable bibliography of Washington Irving recently published by the New York Public Library has one serious flaw which is entirely due to a failure to read the signatures of the books it describes. American printers rarely use signatures, but most American bibliographers are aware of their use by English printers, and as the clues which they give to the physical make-up of books are sometimes in-

valuable, every bibliographer should note them where they occur.

It follows, naturally, that collectors would do well to acquaint themselves with such rudiments of bibliography. It may hardly be credited by some learned bibliographers that the duplication of a signature and the consequent omission of another has been frequently treated as a point of issue. Quite recently I pointed out to a collector that one of his books had pages 81 to 96 repeated, while pages 97 to 112 were missing, and that the book was therefore a freak which he ought to replace. He was shocked at my suggestion, and said that he was well aware that this was the case, but that nothing would induce him to part with this unique copy of the first issue. I am sure that he regarded my suggestion with the gravest suspicion and thought I was merely out for business, and hoping to sell him another copy of the book. This is not an isolated case. I have several times been asked whether such an imperfection constitutes a sign of priority, and a most emphatic negative has sometimes failed to give conviction.

Those who ask such questions are evidently unacquainted with any of the details of the methods of book-production. They are apparently under the impression that the repetition of one whole section of a book is due to its having been printed twice, and they think this is a sign of early issue.

A book consists of a certain number of printed sheets cased in a binding of paper or cloth; usually,

THERE ARE POINTS AND POINTS

in cloth-bound books a dust-wrapper is added. The printed sheets may be divided, as far as the make up of any particular book goes, into two parts, one essential and the other incidental. The essential part consists of all such sheets as are an integral portion of the book in question. They are the prelims, the text, any fly-titles, or illustrations, whether inserted or otherwise, and any advertisements which are printed on pages which form a part of the actual signatures of the book. The incidental parts of the book are any advertisements which are supplied to the binder in bulk to be inserted in more than one book, and the dust-wrapper.

The binding has become, in comparatively modern times, an integral part of the book also. Prior to the early years of the nineteenth century this was not so. In the seventeenth and eighteenth centuries books were supplied in unbound form, or in temporary bindings which served to keep them clean until they were sold to a book-buyer who had them bound in a style uniform with the books in his own library. For a discussion of early nineteenth-century practice in this matter the reader is referred to Vols. I and VI of the *Bibliographia* series.

In recent times, however, the practice has arisen of publishing books in more durable bindings, although the French, even in their most elaborate editions de luxe, still leave the collector to bind his own books. It would, therefore, be reactionary to

POINTS: SECOND SERIES

suggest that the original binding is not an integral part of the book.

In the present volume, and its predecessor, will be found examples of variations which occur in almost every part of the book except the dust-wrapper. There are many books in which evidence of re-printing is to be found only on the dust-wrapper. There are others where one form of dust-wrapper can be said certainly to precede another. Two such examples are *Adamastor* and *The Silver Spoon*. To see, on the shelves of a fastidious collector of first editions, a copy of a book which boldly proclaimed on its dust-wrapper 'Third large impression,' or '10th Thousand' would admittedly be an eyesore. Nevertheless, where variations in dust-wrappers occur, it must be obvious to the veriest novice that there can be no guarantee that any particular copy of a dust-wrapper belongs legitimately to the particular copy of the book which it clothes.

Let us now refer to a few typical examples of variation and see why they are included in the canon of what is legitimate, and to some others which are excluded and the reason for their exclusion.

Starting at the beginning, with that part of the book which strikes our eye first, there is the binding. Maurice Baring's *Lost Diaries*; three books by Frank Harris; Jacob's *Night Watches*; Somerset Maugham's *Orientalism*; Milne's *Once on a Time*; and Thomas' *Rest and Unrest* are examples where a cheapening of the binding gives a clue to a later

THERE ARE POINTS AND POINTS

issue of the book. *Dreamland and Ghostland*, to which Conan Doyle contributed; Harris's *The Bomb*; Hope's *Prisoner of Zenda*, and Pearsall Smith's *Youth of Parnassus* have variant bindings in their later issues which link up with other tell-tale changes in the format to betray the fact that they are secondary.

The list of addresses of the firm of Samuel French is exemplary of an occasionally very fruitful source of evidence. Knowledge of the dates at which a certain publisher occupied certain addresses or adopted a certain style of imprint has often settled a point of issue. Of cancel leaves of the most elaborate kind there are examples in Barrie's *Jane Annie* and Maugham's *Painted Veil*. The tale of complication and alteration in Mr. Sadleir's check-list of James Bridie (pp. 95-98) is full of unusual forms of variants. These are especially valuable examples because they show how variants arise, and because they are given straight from the horse's mouth, Mr. Sadleir being the publisher of most of the books he there describes.

Evidence is drawn, in one or two examples, from typographical imperfections, notably in Jacob's *Light Freights*. Here the type used for the legends on the plates shows progressive degeneration through three issues. But note that it is the broken type which is later.

This breaking down, to a greater or less degree, of portions of the type-face is the commonest form of variant, and one which occurs in almost every book

POINTS: SECOND SERIES

printed in our time. An imperfectly cast letter, a weakness in the metal, or failure completely to lock the forme results in irregularities of printing as between the earlier and the later printed sheets. Certainly this is a chronological distinction, but it is, nevertheless, devoid of bibliographical significance. Curiously enough, those who magnify the importance of these minor accidents of the printer's shop seem incapable of arguing otherwise than perversely. For although it would appear clear to the simplest intelligence that imperfections in type arise as a result of its having been used, these ridiculous persons always assume that the type face starts in a state of imperfection and then, by some curious process which they never condescend to explain, approaches nearer and nearer to perfection the more it is used.

Thus, for example, it has been stated that the earliest condition of the type in the headline of p. 67 of the first edition of the *Arrow of Gold* lacks the letter A. An intermediate stage is known in which the A is half visible, until in the latest stage of all, the A is printed with the same perfection as the rest of the type. Could anything be more ludicrous? Yet this was accepted as gospel truth by ninety per cent. of the dealers in and collectors of Conrad. Catalogues, want lists and orders which included the book, always carefully specified 'the first issue' with the A missing in the headline on p. 67.

THERE ARE POINTS AND POINTS

Now, the perfection, or imperfection, of the type in such particulars as that just mentioned, is a question which should have no conceivable interest for the collector, for the simple reason that neither the one variation nor the other contains any implicit guarantee that it represents the book in its earliest completed state.

Turn now to another book in which such typographical imperfections occur with some frequency, Mr. Somerset Maugham's *The Painted Veil*. When I was investigating the different issues of this book, which I have described at some length on pp. 130-134, I came across considerable evidence of typographical degeneration taking place during the course of printing off the sheets of the first edition. Wild horses will not drag from me the details of these variations, because I know that however explicitly I disclaimed a belief in their significance, some idiot would be sure to quote a garbled form of my innocent record as denoting an early issue of the book. The fact is that the perfect and imperfect sheets are irregularly divided between the three issues. Some of the type is in its most perfect state in the third issue and some of it is hopelessly blurred and mashed in some copies of the first issue.

It is therefore clear that in some cases these typographical peculiarities will be legitimate evidence, while in others they will not. They are evidence where, as in the illustrations to *Light Freights*, their breaking down progresses chronologically with

POINTS : SECOND SERIES

other changes in the make-up of the book, or even, possibly, where they are themselves chronological and are the only evidence of secondariness. They are not evidence where they occur in haphazard fashion and independently of other changes, as in *The Painted Veil*.

All the examples that have been considered so far occur in some integral part of the book, whether in the binding, the text, the prelims, or the illustrations. When we approach the question of inserted advertisements we touch on a much more ticklish subject.

The undue importance which is given to inserted advertisements is a legacy which we have inherited from collectors of older books. It probably dates from the fantastic emphasis laid on their importance by collectors and bibliographers of works by Charles Dickens which were originally issued in parts.

Much has been written on the general principle of advertisements inserted in books, but one or two concrete cases in which the actual practice is followed out in detail may serve to bring home more forcibly the implications of the facts at our disposal.

The house practice of one particular firm is very enlightening, and as several instances occur in the factual section of this book in connection with the first editions of W. W. Jacobs, we may take one of his publishers as an example.

In October 1901 Methuen published the English edition of *Light Freights*. Reference to p. 116 of the

THERE ARE POINTS AND POINTS

present volume will show that some significance is attached to the publisher's catalogue which is inserted at the end of the book. It is possible to observe quite clearly why the catalogue is sometimes dated July, sometimes April.

In April the binder will have been supplied with Methuen's current house catalogue and will have been instructed to use it in any suitable books published at that time. In July a new and more up-to-date catalogue will have been supplied to him, which superseded the April catalogue. On receipt of the July catalogue the binder will discontinue the use of the April one and lay the remainder of it aside. Supplies of the July catalogue having been exhausted before the entire first edition of *Light Freights* was bound, he will find himself with a case which was designed to accommodate X pages (Y text plus Z advertisements), whereas he has only Y pages to put into them. He has received his binding order from the publisher, which means that more copies are urgently needed to supply orders, and he uses the April catalogue to fill out the binding case of the book.

Note also that the April catalogue is superseded by a new one out in July (three months later). July being normally the last month of spring publishing activity, a comparatively small number of catalogues would probably be printed, and it is not surprising, but only to be expected, that by mid-October, when *Light Freights* was published, the

POINTS: SECOND SERIES

supply will be running short, especially as the demand will be great in the first outburst of the autumn season. Now, the April catalogue will have been used only for the leaner portion of the spring season, and the supply of it will probably not be exhausted by a part of one impression of a single book. And so we find the binder continuing to use the April catalogue for the second and third impressions of *Light Freights*.

So many similar examples can be quoted from actual experience that it can be proved conclusively that the dates on inserted advertisements are a snare and a delusion for collectors. In the instance just quoted it is almost demonstrably proved that the advertisements with the earlier date occur only in later copies of the book.

Before one can draw any bibliographical conclusion about the dates of inserted advertisements, therefore, it is absolutely essential to discover the reason for the appearance of that date in the particular copy of the book which is being examined. That means that there is no golden rule about inserted advertisements. Each example must be treated on its merits.

Let us now examine the particular example under notice from the opposite point of view. The question is, how can the presence of April advertisements possess significance in a book published in October? They could, of course, be significant. If the book was originally intended for publication in

THERE ARE POINTS AND POINTS

April, and if the first copies were bound then, they would naturally contain April advertisements. It is very unlikely that they would include the announcements for July, for few publishers are in a position in March, the latest date at which the April catalogue would be prepared, to announce their definite plans for the following July. If, for some reason, the publication of the book bound in April had to be postponed until the autumn, then the copies bound earlier would still contain the April catalogue, while the later copies would be supplied with those of a later date.

I make a present of this argument to those who still regard inserted advertisements as a fetich. I hope it will exemplify the sort of reasoning that we have a right to expect from them, when they categorically assert that early dates on advertisements signify early copies of the book which contains them. Dogmatism will no longer suffice. It is the demand for reasoned statements that has stemmed the flood of inefficient work with which we were formerly familiar.

Methuen's house practice affords several examples where later binding is co-terminous with later advertisements. Conrad's *Chance* is a book where reasoning parallel to that employed in *Light Freights* produces a contrary result. Some copies of *Chance* have two catalogues inserted at the end of the book, the one dated July, and the other Autumn 1913. These are the early copies. Later copies omit the

POINTS : SECOND SERIES

July catalogue, presumably because the supply of them was exhausted. They do not replace this July catalogue with another, because its extent was so small, and it was printed on such thin paper that its omission presented no problem to the binder.

This brief review of different forms of variation attempts to serve a double purpose. It not only indicates which are and which are not legitimate variants, but it also raises the whole question of the significance and purpose of recording them.

Collectors, dealers, scribes and others who have to do in some way or other with bibliography, may be divided into three schools according to their attitude to different sorts of variations. The first school is inclined to scoff at or belittle the importance of any of them to a greater or a less degree. The second shows an equal lack of discrimination in the opposite direction by magnifying to the first importance any variation, however trifling or unimportant, between two copies of the same book. They may be said to worship variation for its own sake. The third school may, I think, be best defined as interested in the investigation and elucidation of points in so far as they are a means to an end, that end being to discover the earliest form in which a book made its appearance.

It has been said by one who has some claim to speak for first-edition collectors in this country, that too much weight has been given to mere physical peculiarities. But physical peculiarities have

THERE ARE POINTS AND POINTS

a habit of tying themselves to early forms of the text. George Moore's *Evelyn Innes* has two issues of the first edition, one with fewer pages of text than the other. At least one copy of the first edition has the author's name misspelled on the cover. To sneer at the unimportance of such a sport is all very well, but the fact remains that this variant of the binding contains inside it the earliest published version of the text, and the collector who buys it makes certain that he is acquiring the book in its earliest issued form. And what else is first-edition collecting, if not precisely that?

But let it always be borne clearly in mind that variants are a means and not an end, that we collect variants not for their own sake, but because we are interested in first editions and want them in their earliest form. The adoption of such an attitude affords, incidentally, a rough-and-ready measure by which to estimate the importance of any particular variant to which anyone attempts to attach significance. A sense of proportion is the main requirement.

This chapter has an especially practical significance for collectors, because it has a direct bearing on the prices which are asked for peculiar variants and freak copies of modern books. If a true perspective can be found for the comparative importance of variations, we shall be less likely to pay fantastic prices for unusual copies of books which we collect. Trial bindings, for example, are of con-

POINTS : SECOND SERIES

siderable interest to the collector, but just how important are they? A few copies of Lawrence's *The Trespasser* were bound in green cloth instead of blue. Now, remember, that we have decided to regard the importance of variations solely as a means to an end, that end being to secure a book in the form in which it first appeared. We know that Messrs. Duckworth, the publishers of the book in question, were frequently in the habit, as indeed other publishers are, of having their binder submit sample patterns of binding before a book is published. *The Trespasser* was undoubtedly submitted in blue as well as in green. No difference has been observed between copies in blue and in green beyond the colour of the cloth. Internally they are identical. If you are a collector of Lawrence, therefore, you must ask yourself how much increase in price you are justified in paying for the pleasure and privilege of possessing *The Trespasser* in green instead of, or as well as, in blue cloth.

Collectors of older books frequently charge the modern collector with responsibility for most of the undesirable features of book-collecting. His hobby is consistently sneered at. He is regarded as being in the undergraduate stage of book-collecting. He is told that he will grow out of it some day and begin to collect real books. Almost ninety per cent. of this sort of criticism is totally unjustified and originates in bias and prejudice. It is as old as book-collecting. Horace Walpole complained that the

THERE ARE POINTS AND POINTS

booksellers were charging premiums for the books of his Strawberry Hill Press. Contemporary collectors of the authors of the nineties were patronised and criticised.

But most of all we suffer the lash because of our predilection for 'points.' We are said to erect impossible mountains out of almost non-existent molehills. One would think that no such thing existed in relation to older books. The bibliography of Dickens first editions is an immense repository of points each more complicated and recondite than the last, and some of them surpassing in finesse anything that modern collectors have dreamed of. A volume has recently appeared which deals exclusively with the part issues of Dickens. A perusal of it by a collector of modern first editions can have none but a salutary effect. Our points and issues are playthings compared with so monstrous a record of the tribulations of the Dickens collector.

The question as to whether a particular plate in *Vanity Fair* should or should not show Eton boys indulging in the plebeian game of marbles is an amusing one. It has not yet been decided whether Tennyson's *A Welcome* should have a solid or a hollow diamond beneath its headline. The point is an important one, although inherently it appears trifling and superficial. We can sympathise with the collector of Thackeray or Tennyson. Why should he be unable to sympathise with us?

Let there be an end, then, to this assumption of

POINTS: SECOND SERIES

superiority when the collecting of modern first editions is under discussion. Let that end, moreover, be hastened by our own determination to put our house in order. There is no question that it is necessary.

CHAPTER III

BIBLIOGRAPHIES REVIEWED

THE low level of accuracy and scrupulousness observed by some bibliographers of modern authors has frequently been commented on. I have not refrained from occasional comment myself. It is only when confronted with a collection of them that one realises *how* bad many of them are. Mr. Charles Heartman's suggestion that the best way to compile bibliographies is on the loose-leaf system is particularly applicable to our own case. It is extremely difficult for bibliographers to arrive at the truth about complicated issues of older books, but by the exercise of much patience, and the application of scholarship to the internal evidence afforded by the books themselves, it is remarkable how close an approximation to the truth is possible.

One would have supposed that with the actual producers of modern books on the spot to be cross-questioned, it would be a considerably simpler matter to solve our own problems. The publisher seems the right person to whom to refer. The natural supposition is that if confronted with the facts about certain variations in books that he has pub-

POINTS : SECOND SERIES

lished a publisher would be able to supply a solution of the problem in question. Sometimes he can do so, but I am not at all sure that we are reasonable in some demands we make on him. Publishers are busy people, and though some of their answers to our questions are maddeningly vague, we have no right to expect in them the same passion for solving bibliographical problems as we ourselves possess.

It is, in some sense, a confession of failure on our part to refer to publishers at all in such matters. Theoretical reasoning similar to that used by bibliographers of other periods should be made to carry the solution as far as it will, and reference to authority should be made only for confirmation of the conclusion or the filling in of details which are beyond the possibility of discovery by inferential reasoning. Such details are the number of copies of each issue, or the actual dates of publication.

A fundamental difficulty of all modern bibliography, and one which is frequently overlooked, is the seductive opportunities it affords to rely on the promptings of fallible human memory. In view of the impossibility of consulting the person responsible for producing the masterpieces of the past, we are driven to rely on our ability to interpret correctly the physical peculiarities of the books themselves, and in expounding the interpretation it is necessary to state the premises upon which the conclusion is based. Flaws in the reasoning process by which the

BIBLIOGRAPHIES REVIEWED

solution is arrived at will be evident to the expert, and a faulty solution will thus be amended. In some cases new evidence will be produced which disproves the original statement and changes the whole aspect of the situation. But it is clear that the eventual position adopted is the result of a process of reasoning which can be followed closely by anyone with the ability and interest to pursue it.

In modern bibliography it is rarely the custom to furnish any evidence at all for even the most unexpected conclusions. In the rare instances in which it is provided it is sometimes of a by no means indisputable kind. How dangerous it can be either to rely on one's own or another's memory may be readily exemplified by a recent printed statement that the first issue of *Sinister Street* has no publisher's catalogue at the end of the book. This ignores the well-founded opinion that inserted advertisements are the kind of evidence from which conclusions should most warily be drawn.

The above conclusion is based on a statement by Mr. Secker, the publisher of *Sinister Street*. Yet before me as I write is a copy of the first edition of that book which has the catalogue at the end, that is said to denote the second issue; while on the fly-leaf are written, in Mr. Secker's hand and signed by him, the words 'Advance copy, with the publisher's full approval.' Now an advance copy, which is one sent out before publication, cannot be a second issue, whatever else it may be. This is typical of the care-

POINTS : SECOND SERIES

lessness which informs, not only the monograph in question, but also many other bibliographies of modern authors.

The state of modern bibliography is worse than deplorable. It is almost hopeless. I intend no impertinent reflection on American taste when I say that the slickness of its methods of salesmanship has no place in bibliography.

Mr. David Randall recently reviewed a particularly inept specimen as having 'touched an all-time low' for bibliography. I fear he was optimistic, though I hope the future may justify his brusquely expressed optimism. When one regards some of the blundering and incompetent work which is thrust on the modern collector one almost despairs of the possibility of improvement. If this sort of fustian can find a publisher it can only be because there is money in it. There is obviously little money to be made by publishing serious, full-dress, bibliographical work. The outlay of time and money necessary to produce it is out of all proportion to the return possible from the comparatively small public among whom it will circulate.

Considerable disinterestedness is essential on the part of both the compiler and publisher. The former must be a serious and capable student of his subject, who is prepared to accept little more financial return than will cover the outlay necessary in preparing the book.

It is, therefore, a matter for regret that the fantastic

BIBLIOGRAPHIES REVIEWED

efforts of the worst bibliographical offenders leads new and efficient recruits to modern bibliography, who take the subject seriously, to fight shy of finding themselves in the same boat with the clowns and hangers-on of the subject, and they turn their attention to other fields. Thus, we are not only plagued by the inefficient, but we are also losing good service which might otherwise have been at our disposal. We ought to be doubly grateful for magnificent work by such bibliographers as Miss Mantz and Mr. Marrot, and we ought, furthermore, to be determined that nothing less than the best will do for us.

It is due to collectors as a whole that purchasers of feeble burlesques of bibliography should return them to the sellers with the request that they go back to the publishers accompanied by a reasoned statement of their deficiencies—though reason is occasionally at a loss to deal with some samples. Publishers should be made to realise that the publication of a bibliography carries with it an implied guarantee that its contents are trustworthy and reasonably accurate. In this instance, as in that of limited editions, it is the profit on sales that encourages the continued publication of bibliographies.

If it can be shown that without a guaranteed standard of care and forethought on the part of the compiler, bibliography is not a profitable publishing venture, most of the incompetent amateurs will be shaken out like overripe fruit, and collectors of modern

POINTS: SECOND SERIES

authors will be as justly proud of its literature as they are of the hobby itself.

This chapter concludes with a series of short notices of all the modern bibliographies which I find on my own reference shelves. In this form such notice must be brief, and I hope this will be considered to excuse an occasional harshness which might otherwise be thought a sign of arrogance. If the compiler of any work here mentioned feels that he has been dismissed with undue curtness, I would recommend him to the notices of the Hewlett, Firbank, and Huxley bibliographies. It may console him to find that the youthful and erring compiler of these works is treated no more considerately than himself.

Naturally this is by no means a complete review. It consists simply, as I have said, of notices of those works of reference which I happen to possess, or to which I have access.

SOME BIBLIOGRAPHIES OF MODERN AUTHORS REVIEWED

GENERAL

1. H. S. BOUTELL. First Editions of To-Day and How to Tell Them. *Mathews & Marrot*. 1929.

Symposium of publishers, English and American, on their individual method (or lack of method) in designating their first editions. Contains some useful information, although generally of doubtful practical value.

2. B. D. CUTLER and V. STILES. Modern British Authors. Their First Editions. New York. *Greenberg*. London: *Allen & Unwin*. 1930.

Check lists of about forty modern authors, of all of whom there are separate bibliographies which ante-date this work and surpass it in accuracy and reliability.

3. H. DANIELSON. Bibliographies of Modern Authors. *Bookman's Journal*. 1921.

The method of this book has been superseded, and these are little more than check-lists. Hardly one of the authors is adequately dealt with.

4. VISCOUNT ESHER. The Modern Library collected by. *Author*. 1930.

Not intended as a bibliographical work. Nevertheless of very great importance for collectors of modern books. Its statements about issues should occasionally be regarded with caution, and the compiler calls the first English editions of books previously published abroad—second editions. This is frequently inaccurate.

POINTS : SECOND SERIES

5. FABES & FABES & FOYLE. *Modern First Editions, their points and values.* 3 series. *Foyle.* V.D.

The authors are evidently unacquainted with the general trend and tradition of bibliography. Hence their 'points' need to be accepted with caution and independently verified. No evidence is given for any of the statements made.

6. FIRST EDITION CLUB, *Catalogue of the First Loan Exhibition of the.* N.D.

Bibliographically arranged and makes quite a useful scrap-book of information. Many important modern authors included.

7. GAWSWORTH, JOHN. *Ten Contemporaries.* *Benn.* 1932. *Idem.* *Second Series. Joiner & Steele.* 1933.

Short bibliographies of:—Lascelles Abercrombie. Herbert Palmer. George Egerton. Ronald Ross. Stephen Hudson. Edith Sitwell. W. W. Gibson. Robert Nichols. Rhys Davies. M. P. Shiel.

Dorothy Richardson. Frederick Carter. Liam O'Flaherty. Stella Benson. Oliver Onions. E. M. Delafield. Thomas Burke. L. A. G. Strong. John Collier. H. E. Bates.

Most of these authors are likely to attract more attention in the future. The sub-title to each volume is 'Notes toward their definitive bibliography,' but the contents pretend to more than the compiler has been able to perform. If these two books are not regarded as more than useful check-lists, they serve a purpose.

8. MERLE JOHNSON (Editor). *American First Editions.* New York: *Bowker.* 1932.

Extremely useful check-lists with considerable information on most of the important modern American writers. Entirely supersedes the earlier edition.

9. JOHN QUINN, *Library of.* Several parts. New York: *American Art Association.* 1923.

A very useful scrap-book, especially on Irish authors.

BIBLIOGRAPHIES REVIEWED

10. K. ULLRICH. Who Wrote About Whom. Berlin: *Collignon*.

A useful list of 540 books about modern authors, exhaustively indexed.

11. C. A. and H. W. STONEHILL. Bibliographies of Modern Authors (Second Series). *Castle*. 1925.

Incomplete and conclusions not always acceptable.

12. HAROLD WILLIAMS. Modern English Writers. 1890-1914. *Sidgwick*. 1918.

Useful reference to titles and dates of books by many modern authors about whose work little has been recorded.

SPECIAL AUTHORS

13. MAURICE BARING. By L. Chaundy. *Dulan*. 1925.

Trustworthy and accurate. Needs a little supplementing.

14. SIR JAMES BARRIE. By H. Garland. *Bookman's Journal*. 1925.

Tolerably accurate, but by no means free from carelessness and error, most often in the matter of American editions.

15. SIR JAMES M. BARRIE. A Bibliography by B. D. Cutler. New York: *Greenberg*. 1931.

Invaluable for the American editions, but needs some revising. Follows Garland for the English editions.

16. SIR JAMES BARRIE. By Andrew Block. *Foyle*. 1933.

Where elaborate bibliographies of an author exist the only excuse for the appearance of a new work on the subject is the announcement of further discoveries. This work lacks that redeeming feature.

17. MAX BEERBOHM. By John Lane. Contained in Beerbohm's *Works*. *Lane*. 1896.

POINTS : SECOND SERIES

An amusing and interesting check-list of the author's ephemeral appearances in print down to 1896.

18. ROBERT BRIDGES. By I. A. Williams. *Chaundy*. 1921.

Unpretentious check-list, revised by the author but needs greatly supplementing for the complicated and difficult bibliography of a most important author.

19. DO. By George L. McKay. New York: *Columbia University Press*. London: *Oxford University Press*. 1933.

An excellent work, but it might have been better. The trial issue of *The Testament of Beauty* and the two issues of *Poor Poll* are important items which are omitted.

20. SIR RICHARD BURTON. By N. M. Penzer. *Philpot*. 1923.

Probably unsurpassable.

21. SAMUEL BUTLER. By A. J. Hoppé. *Bookman's Journal*. N.D.

Careful and accurate bibliography.

22. JAMES BRANCH CABELL. By I. R. Brussel. Philadelphia: *Centaur Book Shop*. 1932.

A painstaking and reliable work, which supersedes that of Mr. Guy Holt issued by the same firm in 1924.

23. EDWARD CARPENTER. Anonymous. *Allen & Unwin*. 1916.

A useful check-list.

24. LEWIS CARROLL. By S. H. Williams. *Bookman's Journal*. 1924.

Needs checking and comparing with the following, but includes some information therein omitted.

BIBLIOGRAPHIES REVIEWED

25. DO. By S. H. Williams and F. Madan. *Oxford Press*. 1931.

An amazingly full and complete record which nevertheless does not entirely supersede the earlier work. Those who know the subject much better than I say that there are serious omissions, especially in the 1865 *Alice*.

26. A LIST OF THE WRITINGS OF LEWIS CARROLL. In the Library at Dormy House, Pine Valley, New Jersey. Collected by M. L. Parrish. *Privately Printed*. 1928 (66 copies only).

A SUPPLEMENTARY LIST OF DITTO. Ditto. *Privately Printed*. 1933 (66 copies only).

A fully descriptive catalogue of the finest collection of Carroll items and Carrolliana in private hands. Mr. Parrish so far lacks the 1865 *Alice*; but the wealth of other titles, variants and associated items here analysed and in many cases illustrated, make his catalogue and its supplement indispensable for reference.

27. JOSEPH CONRAD. By T. J. Wise. *Author*. 1921.

Though generally accurate, should be consulted with some caution and supplemented by No. 48.

28. DO. A Conrad Memorial Library. By G. T. Keating. New York: *Doubleday, Doran*. 1929.

Indispensable supplement to Wise, containing important bibliographical discoveries. Where it disagrees with Wise it is probably the more accurate. (Cf. e.g. *Nigger of the Narcissus*.) It is not arranged bibliographically and is difficult to consult.

29. CONRAD. Catalogue of the sale of Richard Curle's Collection. New York: *Art Association*. 1927.

Contains a little supplementary information.

30. A. E. COPPARD. By J. Schwartz. *Ulysses*. 1931.

Competent, accurate, and interesting.

POINTS : SECOND SERIES

31. A. E. COPPARD: HIS LIFE AND HIS POETRY TO THE PUBLICATION OF THE 'BIBLIOGRAPHY.' By G. B. Saul. Philadelphia: (*University Press* ?). 1932.

Even those who carry 'author' collecting to its furthest point will find this a little overpowering in its detail.

32. WALTER CRANE. By G. C. E. Massé. *Chelsea Publishing Co.* 1923.

A simple check-list, not always accurate or easily followed.

33. THE DANIEL PRESS. By F. Madan. Contained in Memorials of C. H. O. Daniel. *Oxford.* 1921.

A model of painstaking investigation, and contains considerable information on books by Robert Bridges, Laurence Binyon, R. W. Dixon, Margaret Woods, and other modern authors whose work was printed by Dr. Daniel.

34. W. H. DAVIES. By Gwendolen Murphy. In *The London Mercury*. November 1927. January and April 1928.

An excellent bibliography, although slightly less exhaustive than her Edward Thomas and De la Mare. Not quite complete. The last number says ' (to be continued), ' but no continuation has appeared.

35. WALTER DE LA MARE. By Gwendolen Murphy. In *The London Mercury*. March, April, May 1927.

An excellent bibliography, compiled by one who is careful to describe books accurately. She is either unaware of or uninterested in some of the variants of the books. As an introduction there is an excellent object-lesson on the make-up of a book and the correct method of collating it.

36. AUSTIN DOBSON. By Frank Murray. *Author.* 1900.

This has by no means been superseded by Mr. Alban Dobson's work. It is indispensable to the collector and includes much that the later work omits.

BIBLIOGRAPHIES REVIEWED

37. DO. By Alban Dobson. *First Edition Club*. 1925.
Admirable, though not quite exhaustive.

38. NORMAN DOUGLAS. By E. D. McDonald. Philadelphia: *Centaur*. 1927.

High level of accuracy. Compiler's conclusions not always unexceptionable, but indispensable to Douglas collectors.

39. SIR A. CONAN DOYLE. By Harold Locke. Tunbridge Wells: *Webster*. 1925.

Needs greatly supplementing before it can be really of use to the collector. The author was, confessedly, an amateur, but even so somewhat underrated the requirements of modern bibliography.

40. DUN EMER PRESS AND THE CUALA PRESS. By William Maxwell. *Privately Printed*. 1932.

Much more than a check-list, though less than a bibliography, this merits a wider circulation than the thirty copies to which it was limited.

41. MICHAEL FIELD. By M. Sturgeon. *Harrap*. 1922.

An accurate check-list without much bibliographical information.

42. RONALD FIRBANK. By P. H. Muir. *Bookman's Journal*. 1927.

Accurate but for its omission to describe the first state of *Princess Zoubaroff*. Nevertheless, as Firbank's first editions are so singularly straightforward, the work was hardly worth compilation.

43. JOHN GALSWORTHY. By H. V. Marrot. *Mathews & Marrot*. 1925.

But for its arrangement and the fact that it is slightly difficult to consult, this is a model for modern bibliography.

POINTS: SECOND SERIES

Its standard of accuracy is exceedingly high. A supplement has been announced from New York, but shows no sign of appearing.

44. R. B. CUNNINGHAME GRAHAM. By L. Chaundy. *Dulan*. 1924.

Useful, but needs supplementing.

45. SIR RIDER HAGGARD. By George L. McKay. Supplement to the *Bookman's Journal* Nos. 12 & 13. 1930.

An excellent work, but needs a little supplementing.

46. THOMAS HARDY. By John Lane. In Johnson's Art of Thomas Hardy. *Lane*. 1923.

The best of a poor lot, but quite inadequate.

47. DO. By A. P. Webb. *Hollings*. 1916.

Rather less good than Lane.

48. DO. By H. Danielson. *Allen & Unwin*. 1916.

Rather less good than Webb.

49. DO. Catalogue of the G. B. McCutcheon Sale. New York: *American Art Association*. 1925.

Contains much useful information, supplementary to the above.

50. FRANK HARRIS. By Tobin and Goertz. Chicago: *Mendelsohn*. 1931.

Full check-list of dates and list of periodical contributions etc. No pretence to scientific bibliography, but useful as far as it goes.

51. MAURICE HEWLETT. By P. H. Muir. *Bookman's Journal*. 1927.

Even with the four-page corrigenda issued later, this is a poor and inadequate work.

BIBLIOGRAPHIES REVIEWED

52. W. H. HUDSON. By G. F. Wilson. *Bookman's Journal*. 1922.

This gives inadequate information about the most important books and is generally of doubtful value.

53. ALDOUS HUXLEY. By P. H. Muir. *Dulan*. 1927.

Fairly competent descriptions of the first editions, not exhaustive, but with an exceptionally good list of periodical contributions.

54. HENRY JAMES. By LeRoy Philips. New York: *Coward-McCann*. 1930.

This revised edition of the 1906 bibliography falls short of many of the essential requirements of a modern work. It is an indispensable ground-work to a bibliography of this important author, but it leaves much still to be done.

55. RUDYARD KIPLING. By F. V. Livingston. *E. H. Wells*. New York. 1927.

Where so much is given, it seems churlish to ask for more. This was a stupendous task and is probably 95 per cent. accurate, but collations would have increased its value two fold.

56. DO. By E. F. Martindell. *Lane*. 1923.

A pioneer work which gives the collations lacking above, but otherwise has been superseded by it.

57. D. H. LAWRENCE. By E. D. McDonald. 2 vols. Philadelphia: *Centaur*. 1925-1931.

Ought to earn the undying gratitude of Lawrence collectors. Probably has. Conclusions not always unexceptionable, but an invaluable record of great accuracy.

58. DO. By G. H. Fabes. *Feyle*. 1933.

There is little excuse for the publication of this inferior successor to McDonald's excellent work.

POINTS : SECOND SERIES

59. SINCLAIR LEWIS. By H. Taylor. Contained in *Sinclair Lewis, a Biographical Sketch* by C. van Doren. New York: *Doubleday*. 1933.

Accurate and painstaking.

60. WYNDHAM LEWIS. By John Gawsworth. Contained in *Apes, Japes and Hitlerism*. *Unicorn Press*. 1932.

Useful and reliable check-list.

61. CLAUD LOVAT FRASER. By C. Millard. *Danielson*. 1923.

A stupendous work possible only to one with the patience and care of the compiler. Many items must be the despair of the collector.

62. DO. A Priced Catalogue. By C. Millard. *Author*. 1926.

An interesting sidelight on and supplement to the above.

63. THOMAS MACDONAGH and JOSEPH MARY PLUNKETT. By P. S. O'Hegarty. Dublin. *Author*. 1931.

Interesting and valuable bibliographies of two underestimated Irishmen. The compiler's standing is a guarantee of care.

64. WILLIAM MCFEE. By James T. Babb. New York: *Doubleday*. 1931.

The information is exhaustive and reliable. The arrangement leaves something to be desired from the point of view of ease of consultation.

65. ARTHUR MACHEN. By Henry Danielson. *Author*. 1923.

Competent as far as it goes, but needs supplementing and revising.

66. KATHERINE MANSFIELD. By R. E. Mantz. *Constable*. 1931.

Almost all the collector could desire, though slightly difficult to consult. A model of care and accuracy.

BIBLIOGRAPHIES REVIEWED

67. JOHN MASEFIELD. By C. H. Simmons. *Oxford Press*. 1930.

A most careful and accurate work, despite a few minor omissions.

68. W. S. MAUGHAM. *Unicorn Press*. 1931.

The compiler objects to his name being mentioned in connection with this work, or to any commenting on it.

69. GEORGE MOORE. By H. Danielson. In John Freeman's Portrait of George Moore. *Laurie*. 1922.

Useful as far as it goes, but needs considerable supplementing.

70. STANDISH O'GRADY. By P. S. O'Hegarty. Dublin. *Author*. 1930.

The compiler's competence is unquestionable.

71. P. H. PEARSE. By P. S. O'Hegarty. Dublin. *Author*. 1931.

See note No. 70 (O'Grady).

72. PLUNKETT. Joseph Mary.

See note No. 63 (MacDonagh).

73. EDEN PHILPOTTS. By Percival Hinton. Birmingham: *Worthington*. 1931.

A useful work, but needs considerable revising and supplementing to make it reliable.

74. T. F. POWYS. By B. van Thal and P. H. Muir. *Dulan*. 1927.

Competent as far as it goes, but lacks some important collations.

75. GEORGE BERNARD SHAW. By G. H. Wells. *Bookman's Journal*. 1925

A very unsatisfactory and fragmentary work.

POINTS : SECOND SERIES

76. SITWELLIANA. 1915-1927. By Thomas Balston. *Duckworth*. 1928.

Extremely useful and reliable hand-lists of the works of Edith, Osbert and Sacheverell Sitwell.

77. R. L. STEVENSON. By Col. W. F. Prideaux. *Hollings*. 1917.

Excellent as far as it goes, but needs revising and supplementing.

78. DO. Catalogue of the sale of the G. B. McCutcheon Library. New York: *American Art Association*. 1925.

Helps to supplement above.

79. J. M. SYNGE. By M. J. MacManus. *Author*. 1930.

A good check-list and accurate as far as it goes. Needs some supplementing. Issued as a 'trial run' before compiling a definite bibliography.

80. EDWARD THOMAS. By Gwendolen Murphy. In *The London Mercury*. May, June, September, November, 1927.

An excellent beginning, compiled by an expert in the description of the physical aspect of the books, but fails to record many points of issue.

81. H. G. WELLS. By G. H. Wells. *Routledge*. 1926.

A useful beginning, but to be used with caution in places and needs supplementing.

82. J. McN. WHISTLER. By Don C. Seitz. Edinburgh: *Schulze*. 1910.

Needs rationalising and supplementing, but a useful ground-work.

83. OSCAR WILDE. By Stuart Mason. *Laurie*. 1914.

A stupendous compilation. Though inadequate and incomplete in some respects and exceedingly difficult to consult, it is the indispensable groundwork for any future

BIBLIOGRAPHIES REVIEWED

bibliography of Wilde. It contains a mass of non-bibliographical material, all of which is interesting.

84. HENRY WILLIAMSON. By J. A. Girvan. *Alcuin Press*. 1931.

Competently done and contains useful information.

85. W. B. YEATS. By A. J. A. Symons. *First Edition Club*. 1924.

Needs considerable supplementing to make it adequate.

CHAPTER IV

THE RARE-BOOK RAMP

EVERY sort of book collector is a victim of the rare-book ramp. It is not always easy to avoid victimisation. There are some collectors, however, for whom one feels a minimum of sympathy. They offer themselves as such obvious victims that perpetrators of ramps can hardly be blamed for taking advantage of them. They flock like lambs to the slaughter. As the sheep before the shearer is dumb, so they open not their mouths.

But there are some ramps of which every collector is a more or less innocent victim. The chief trouble about this particular one from the collector's point of view, is that in the long run he is the sufferer for everyone concerned. It seems to me that if there were a little more general familiarity with the everyday history of the book business, there would be less opportunity for exploitation, innocent or otherwise.

It is often a subject of newspaper comment, whether informed or uninformed, that some quite modern books, which cannot be really rare, nevertheless realise exceedingly high prices in the auction room. The comment often takes the form of a confident prediction that these prices cannot be maintained.

THE RARE-BOOK RAMP

Unfortunately, these dismal prophecies are nearly always justified.

It is easy to be wise after the event, but it is foolish to overlook the lesson of experience, and the fact is that an intelligent study of Book Auction Records and of booksellers' catalogues, over a period of years, will show quite clearly that collectors as a body consistently choose the wrong time for buying certain books. This is possibly an even more grievous error than buying the wrong things altogether. For it is conceivable that a man may really like the wrong things, in which case he had far better buy them for that reason, than buy the right ones because somebody else tells him to. But no man is pleased with a bad bargain. No one can resist a feeling of soreness about books bought at the top of the market which have since fallen in price.

One cannot help referring continually to book prices when one is discussing the subject of book-collecting in general. This may seem to suggest that the price level is the most important consideration in book-collecting. This is by no means the case, but it is, nevertheless, a significant barometer of the state of book-collecting fashion at any particular moment. Booksellers are frequently asked who are the authors favoured by collectors at the moment, and, generally speaking, they can answer the question most readily by referring an enquirer to the authors for whose first editions high prices are momentarily being paid. These high prices, even when they are continually

POINTS: SECOND SERIES

rising, are an indication not of the increasing rarity of the books in question, but of the increasing popularity among collectors of certain authors.

The swift rises and falls in the prices of individual authors which have been so marked a feature of recent years, would, if charted, indicate very amusingly the fickleness of fashionable opinion. The erratic nature of these price movements is a clear indication of something unhealthy in book collecting. It is invariably safe to assume that anything that tends *artificially* to raise the price of a book is an unhealthy influence and one which ought to be eradicated.

Nevertheless, little can be done *for* the collector. Evil practices flourish only when he encourages them, and the only prospect of their being exterminated is by the collector himself starving them to death.

It is clear that a book may easily be exceedingly rare without being valuable. The converse is also true. A First Folio Shakespeare is not a rare book, but it is a very valuable one. Its high price is due to the fact that the demand always exceeds the supply. But this is not always the cause of high prices. The first edition of Boswell's Johnson is a comparatively common book, any antiquarian bookseller will locate a copy without great difficulty. The price of it has wilted because buyers at the higher prices were not nearly numerous enough to absorb the number of copies offered for sale. Ultimately it will find its

THE RARE-BOOK RAMP

level at a price at which sales are readily effected. But the price it commands will always be determined less by its rarity than by the fact that it is the supreme example of biography in the English language. It would not be difficult to multiply examples of this kind.

Generally speaking the prices of first editions are remarkably uniform. They fluctuate at any given moment within very narrow limits. Wide variations in price can usually be accounted for by differences in condition. Moreover, there is a very steady tendency for prices to rise. This is true despite the pessimism of very recent times. Collectors who are old enough to remember the prices of say, nineteen-twenty-five, which is four years the other side of the peak, just as we are four years this side of it, will readily concede that the general level of prices has risen during those eight years. Definite evidence of this tendency is given in the next chapter.

Despite such exceptions as Boswell, it will be admitted that first-edition value and literary excellence are by no means necessarily co-terminous. Yet the basis of all book-collecting, including the moderns, is to be found in the belief that what is collected makes rightful pretension to literary merit. It will also be granted that within the range of any single author's work, prices are presumed to scale according to rarity and not to merit. This is not an invariable rule, but it is universal enough to form an adequate working principle.

POINTS : SECOND SERIES

It is instructive to examine the application of such a principle to modern books, to consider how generally it can be applied and to discuss exceptions to it. Let us apply it first to an author whose name is familiar to every collector of modern books. I refer to the late John Galsworthy.

Galsworthy's first editions have been very widely collected for some twenty years. A stroke of publishing genius brought the history of the Forsyte family within the covers of a single volume. The sheer massiveness of the work was impressive and many readers were enabled, by the appearance of *The Forsyte Saga*, to attempt for the first time an estimate of its literary value. The production of a work of this size at the price of an ordinary novel entailed the printing of a very large first edition (in point of fact, 10,000 copies). Despite this fact and despite also the fact that it contained no new material, so great was its popularity, and so widely was it praised that a novice could have foretold a rise in price. The warning note sounded by old hands like Mr. Iolo Williams went unheeded, and there seemed no limit to the price that collectors would pay for this book. From demanding a first edition of *The Forsyte Saga* itself the natural development was a demand for first editions of its component parts. All the Forsyte books rose in price in sympathy with this demand, and it soon became evident that there were not enough copies of the first of them to satisfy the demand. It was not then a very highly priced book,

THE RARE-BOOK RAMP

but one difficult to find and seldom seen in booksellers' catalogues. *A Man of Property* was originally published in 1906, and the first edition consisted of 1,500 copies. It is therefore inherently improbable that within fifteen or twenty years of its original publication it could be in any real sense a rare book.

This exemplifies a peculiarity of modern first editions which is not shared to any appreciable extent by books of other periods. The supply of older books is largely drawn from the dispersal of previously formed collections. To a certain extent this is also true of modern books. But in the case of a book like *A Man of Property* for which a demand arises out of all proportion to the capacity of existing libraries to supply, the eventual source is the general reading public who bought the book on its original appearance as an ordinary novel. There is no point of immediate contact between this public and the collecting public, and it sometimes happens that such a book is comparatively common in places where it is not sought, while remaining excessively rare and commanding a high price in collecting circles. That is why it is still possible to pick up a rare book at a nominal price from dealers who are not in the first-edition market, but who trade purely in secondhand books.

Picture then the plight of the newly created public for Galsworthy first editions. A large majority of them find themselves with a truncated monstrosity. The crown lacks its jewel. All the other novels of

POINTS : SECOND SERIES

the Saga are available, only the first and most important cannot be found. Demands for it swell the want lists in the trade papers. It is sought not only by those booksellers who have customers for it, but also by those who have not and who hope to sell copies to those who have. Newspapers and magazines circulating among the literary classes begin to carry advertisements from the less respectable booksellers offering as much as one tenth of the book's market value for copies of the first edition. All this activity fails to supply the ever-increasing demand. The book appears in someone's list of the hundred best novels and the chorus of demand swells to menacing proportions. Booksellers hardly dare to open any letter from America for fear that it will add one more name to the already impossibly long list of those seeking first editions of *A Man of Property*.

At last, from one of those quiet country homes to which England has ever turned for deliverance from crises even more fundamental than this, a copy of the book finds its way into the catalogue of a book auctioneer. So unworldly and far removed from the realities of collecting are the institutions where books are auctioned in England, that the book probably makes its modest bow in a bundle. If it is mentioned in the catalogue, telegrams and cables are exchanged between booksellers and collectors and a large assemblage witnesses the sale of the treasure. A record price is achieved. Unsuccessful bidders retire scoffing at the foolhardiness of the purchaser and forming

THE RARE-BOOK RAMP

secret resolutions to bid at least three-fourths as much for the next one.

It is no longer hidden even from the auctioneer that the book brings a high price, and the next copy is catalogued in solitary glory. It brings twice as much as the last, and the price rises with every fresh copy that appears. The book becomes 'news' and appears among those stately references to our simple pastime which occasionally grace the columns of the evening papers. Shortly the auctioneers are receiving copies for sale from far and wide. For a time the natural inertia of the trade continues to absorb the supply, but when, in three successive sales, no fewer than twenty-six copies of the book are offered, although no bookseller will 'let on' to a colleague, it must be admitted that significant glances begin to be exchanged at the auction table.

Eventually anti-climax sets in, and the book sinks in price almost below pre-Forsyte Saga level. That is, of course, the proper moment at which to buy. But a panic has arisen. The supply appears to be unlimited, and booksellers will look at you 'rather old-fashioned' if you offer them a copy. It is all either rather amusing or faintly disgusting, according to the point of view, but no one can deny that this is a fairly accurate account of the way in which stock-market methods affect book-collecting.

No one seems to see, at the time when a panic arises, that the main supply has at that precise moment approached exhaustion, and that from now on the

POINTS : SECOND SERIES

book will be only a little less scarce than in the early stages of the boom. The significant difference is that it is now really a rare book, because there are very few copies still to come out.

The story of this book is the story of every single book which has been the subject of such a sudden demand. *When We Were Very Young*, *The Sea and the Jungle*, *The Way of All Flesh*, *The Crock of Gold*, *Plays Pleasant and Unpleasant*, and many other books have passed through more or less similar vicissitudes. *Precious Bane* is the most striking contemporary example.

There is another kind of 'rarity' which shows a similar rake's progress. It is a melancholy reflection that attention is seldom attracted to an author by his best work. Mr. A. P. Herbert is a singularly apposite example of this. I imagine that few literary critics would be found to dispute that *The Secret Battle* is Mr. Herbert's most solid contribution to modern literature. As a study of cowardice under fire it has been favourably compared with *The Red Badge of Courage*. *The House by the River* is a murder story which is among the best of its kind, but both of these books, not to mention many of his humorous works, were almost completely ignored by collectors.

He then had the good fortune to tickle the public fancy with a pleasant story of life on a barge in the English Canals. This was the sort of book which one seeks, and so often seeks vainly, for reading on a holiday, or during a period of convalescence. It is no

THE RARE-BOOK RAMP

injustice to its author to say that while it is a first-class book of its kind, as an achievement it will not bear comparison with *The Secret Battle*. But no sooner had the demand from the sea-coast resorts of England sent the book into its second printing, than the organs of the antiquarian book trade, and the American mail of English antiquarian booksellers were stuffed with demands for first editions of this book. Within the space of a few short weeks this seven-and-sixpenny novel published in a large edition had soared from ten shillings to a pound and from one pound to two in price. In a very short time some more discerning collectors were prepared to glance with some semblance of interest at other books by this author, and one or two even went so far as to give a blank order for all his first editions.

Just about this time someone discovered that the British Broadcasting Corporation had published in 1927, in the form of a threepenny pamphlet, the text of an operetta by Mr. Herbert, called *The Red Pen*. Now anyone familiar with the activities of the B.B.C., or anyone who had paused for a moment to consider its unique opportunities for publicity, must have realised that the circulation of its pamphlets runs into tens of thousands. It is almost incredible that copies of that pamphlet changed hands at prices running into pounds.

What is the moral of all this? It is that a sense of proportion should be the collector's most valued possession, and that the exercise of it can do much

POINTS: SECOND SERIES

to mitigate the unhealthiness which is so prevalent in collecting modern first editions. Prophecy in connection with book-collecting is rash. Nevertheless, I will venture to assert that no book published in the ordinary way in this generation will ever be so scarce as to justify a price running into three figures of pounds. All tales and catalogue notes of the extreme scarcity of that which possesses no inherent qualification for scarcity should be accepted with the utmost caution. The number of books described in catalogues as having had the major portion of the edition destroyed by fire would have produced such a continuity of conflagration that hardly any single year, this century, would have been free of some such tragedy in one warehouse or another. Is it not strange that these fires always occur before the particular masterpiece in question is published and ever more strange that the publisher is content to regard the miraculously rescued twenty copies or so as the total number of the first edition? Nothing will persuade him to betray the first-edition market by describing the replacements as anything but a new edition. Has it ever occurred to anyone, I wonder to search the trade papers of the time for accounts of these fires?

The tales do not originate with the publishers, they are hatched and brought to maturity by scatterbrain and vested interests of less reputability.

I hope the moral needs no further pointing. Its application should be clear. It is no counsel of pe

THE RARE-BOOK RAMP

fection, but a perfectly reasonable and practicable method of book-buying. There is a time to buy and a time not to buy. Generally speaking the time at which it is best to buy is either at the very beginning or towards the end of the demand. It is not always easy to spot the beginning, the temptation to buy on a rising market is one which it is difficult to resist. Nevertheless, the falling market is the one to go for. If, for example, instead of sending a request to your dealer for a first edition of, let us say, *The Water Gipsies*, you were to frame your instructions rather differently and to say, 'if ever the first edition of *The Water Gipsies* falls to twelve and sixpence, I am a buyer,' although your bookseller may throw your letter into the wastepaper basket at the time when he receives it, there will come a time when the book's persistent refusal to sell at a higher price will remind him that your offer is probably still open, and, if he is a wise bookseller (and what member of that estimable trade is not the essence of wisdom?), then you will get your book.

CHAPTER V

THE PRESENT SITUATION

THE contemporary attitude towards the collecting of first editions is one of pessimism. The high prices of the boom period are still present in the minds of most of us, and we look ruefully round our shelves, trying vainly to console ourselves for the truly absurd prices which we paid for some of our books; prices which we shall, beyond question, never see again. The lack of support in the auction rooms has had disastrous effects on the over-inflated values of five or six years ago, and collectors and dealers alike find it difficult to perceive a single ray of light in the unrelieved gloom of the prospect.

It may be comforting, then, to cast back some fifty years ago and to reflect on an extract from a paragraph which appeared in the genteel press of 1889. Commenting on a sale of books which had recently taken place the writer says: "The rare first editions of Shelley command really absurd prices . . . "Prometheus Unbound" and "Epipsychidion" selling together for twenty-one pounds ten, and "Laon and Cythna" (with Ollier's advertisement leaf at the end) sixteen pounds. The two inflated and very amateurish stories "St. Irvyne" and "Zastrozzi"

THE PRESENT SITUATION

selling for twenty pounds for the two.' Thus the 'St. James' Gazette' of the period. It proceeds to inform its readers that the withdrawn 'Poems and Ballads' of Swinburne has sold as high as two pounds twelve shillings, and it comments on this fact that the capital appreciation represents an excellent investment for those who bought at the published price twenty-three years earlier.

Most of my readers will smile a little wryly at these figures and regret that they were prevented by extreme youth from expressing any interest in these extraordinary occurrences at the time when they took place. Otherwise their shelves would be filled with rarities of this description, and they would enjoy a reminiscent chuckle at the thought of the almost incredible investments they had made by buying these books at the peak prices of the period.

But in point of fact, even the present situation, desperate as it may appear from a pessimistic viewpoint, is not without its consolations. For, despite the fact that prices have crashed on a scale unprecedented within the memory of most of us, even at their present low level the prices of first editions show a startling and comforting rise during the last fifteen years. I recently spent some time looking through a small collection of booksellers' catalogues issued between the years 1922 and 1925. The first entry which caught my eye, in the earliest of them, was a copy of the first edition of Barrie's *The Little Minister*, which was described as having 'labels inside

POINTS: SECOND SERIES

the covers, but otherwise untouched.' The price of it was £1 10s. I found this price difficult to believe, and I was sufficiently interested to ask the bookseller himself whether it were not a misprint, or a mistake. He replied that, on the contrary, that was the value of the book at the time, which he proved to me by producing his records. These showed that he received four orders for the book, and was able to supply every one of them.

Some other prices from the same catalogue must be of considerable interest to collectors at the moment. For instance, it contained a fine copy of the first edition of Strachey's *Queen Victoria* with a signed presentation inscription from the author, for which three guineas was asked. Three Somerset Maugham first editions were *Liza of Lambeth*, £1 5s., *The Magician*, 5s., and *The-Merry-Go-Round*, 5s. Lest it should be thought that these prices were those of some ignorant person, who by good fortune had lighted on a small collection of desirable books, it should be said that the catalogue was that of a well-known West-End dealer, who has the reputation of being rather expensive. In another catalogue of the same period, this bookseller offered Bullen's *Cruise of the Cachalot* for 15s., and Thomas Burke's early privately printed booklet of verse, *Pavements and Pastures*, for £2 10s.

I suppose that no author has slumped more in price, so far as his first editions go, than Bernard Shaw. Yet where to-day can you buy copies of

THE PRESENT SITUATION

Plays Pleasant and Unpleasant for £2 10s., *Widowers' Houses* for £2 2s. or *Man and Superman* for 5s.? Nevertheless, in a catalogue which lies before me as I write, which was issued at a no more distant date than 1924, these books were offered at these prices. It is hardly possible to turn to a single page of any one of a dozen catalogues issued during this period, that is between 1922 and 1925, without finding some startling bargains which even in the present depressed times would produce telegrams from all quarters. What for example can one say of this string of Galsworthys?

We start with *The Forsyte Saga*, which might have been had on large paper for four guineas, or, in the ordinary edition, new and in its original dust-wrapper, for £1 10s. Some of the component parts of *The Forsyte Saga* were, if possible, even more startlingly reasonable in price. For example, *To Let*, 10s., *Five Tales*, 12s. 6d., *Awakening*, 7s. 6d., all in the dust-wrappers. Two of the Sinjohn books were offered, *Jocelyn* at seven guineas, and the first issue of *The Villa Rubein* for nine guineas.

Let us turn now to D. H. Lawrence. He is strongly represented in these catalogues. The most expensive item is a first edition of *The Prussian Officer* with an intensely interesting inscription from its author, for £5. Other presentation copies were, *Look We Have Come Through*, three guineas, and *Psychoanalysis and the Unconscious*, two guineas. In comparison with these, *Sons and Lovers*, for £3, and *The Tres-*

POINTS : SECOND SERIES

passer for £2 10s., neither of them with an inscription from the author, look rather expensive.

Mr. Somerset Maugham, whose presentation copies seem to be as rare as those of any modern author, is represented in this kind by *The Moon and Sixpence*, a first edition of which, with his signed inscription, cost one guinea. It is a question whether *The Bishop's Apron* or *The Hero* is the rarest of Mr. Maugham's novels. But in 1924 the former could have been bought for 15s. and the latter for 18s. As testimony to the fact that collectors are occasionally prepared to pay more for the literary excellence of the work than for its rarity, in 1924 you would have been asked no less than £5 for a fine copy of *Of Human Bondage*.

Katherine Mansfield's *In a German Pension* cost £2 10s. Mr. Eliot's *Waste Land*, new and unopened, 8s. 6d., Mr. Coppard's *Hips and Haws*, one of twenty signed copies, £1 10s., and *Fishmonger's Fiddle*, one of sixty, also £1 10s. A complete set of Mr. Huxley's first editions, from *The Burning Wheel* and *Jonah* down to *Those Barren Leaves*, including the very limited signed edition of *Leda*, and all in pristine condition, cost eighteen guineas, a price at which one would be fortunate now to secure a copy of *Jonah* alone.

It is hardly too much to say that all these prices strike us now as almost incredible. It is the sort of dream which occurs to all of us at some time or another that we may walk into a bookshop and find, say, any three of the books I have just mentioned at

THE PRESENT SITUATION

these sort of prices. Any collector who was so fortunate as to realise this dream in actual practice, might justly boast of the fact. It would seem, therefore, that there is possibly less reason for pessimism, if one takes the long view, than is presently supposed.

One of the natural reactions to object lessons of the kind in which I have just been indulging, is to ask for a list of the authors and books which to-day are selling for shillings, and which in ten years time will be worth as many pounds. The natural pessimist will say that those days are gone, never to return, thus employing the same dampening attitude towards the hope of a rise as he has already displayed on the fact of a fall. The answer is that every catalogue of modern first editions which is issued at the present time is full of books at prices which some of us will look back on with envy and regret.

It is no part of my province to indicate the titles of books or authors which I think likely to fulfil a prophecy of that kind. I have very firmly rooted convictions on the subject, but to attempt to assume the pose of a tipster would be, on the one hand to presume to an omniscience to which others have more claim, and on the other to assist in extending what cannot but be regarded as the vicious principle of encouraging people to collect not what they esteem themselves, but what someone else has told them they ought to esteem.

I am completely ignorant of variations in prices on

POINTS : SECOND SERIES

the stock market. I do not know the price of a single stock or share, in fact I do not know what constitutes the difference between them. But I will state with some confidence that it would be difficult to compile a list of popular shares which show anything like the capital appreciation shown by the books which I have just listed, whether the period be from 1889 or from 1922 to the present. Moreover, it must be remembered that, so far as the price comparison between 1922 and 1934 is concerned, we are dealing exclusively with the first editions of modern authors, which are regarded by the great body of book-collectors and dealers as being the most fickle and unstable of all the different sorts of books that are collected. I presume that they are the counterpart of what I believe to be termed, in stock markets, wild cats. It appears to be fully time for a revision of the current assumption of superciliousness which is the attitude so commonly adopted by bibliophiles if one dares to mention modern first editions as a serious branch of book collecting.

Our position is not so desperate as we have been accustomed to regard it in recent years. The foundations of it are still sound. Prices are, at the moment of writing, at their lowest point for many years. Yet they remain, on an average, distinctly higher than they were before the boom.

PART II
FACTUAL

JACK

Though she's so severe on vice,
Yet her ways are most entrancing

GIRLS.

OFFICERS.

In accord with her advice, Though so very hard on vice,
We shall never start off dancing. Yet their ways are most entrancing

(All dance.)

ALL.

We (they) have learned her (my) precept pat,
We (they) mustn't do that! We (they) mustn't do that!
We (they) mustn't do that! We (they) mustn't do that!
We (they) mustn't do that! We (they) mustn't do that!

DANCE.

Enter STUDENTS and GIRLS.

JANE A. Now, ladies and gentlemen, I invite you all to a
champagne luncheon, which Miss Sims has ordered.

JACK. What a sweet old lady. Haw!

Enter BAA.

BAA. Girls, the luncheon has arrived.

ALL. Hurrah!

BAA. But, alas, Miss Sims saw the men bringing it, and she and
Caddie are at this moment engaged in chasing them off the
premises.

ALL. Oh!

BAA. However, they have left the champagne in the laurel
walk.

JACK. Let us stroll in the direction of the laurel walk.

BAA. The Proctor and his Bulldogs remained to guard the
champagne.

ALL. Oh!

JANE A. Are they there now?

BAA. The Proctor put a bottle of champagne under his gown and
walked away thoughtfully in the opposite direction.

MILLY. He is such an absent-minded man.

Enter BULLDOGS with champagne hamper, tray, and glasses.

BAA. So I told the Bulldogs to bring the champagne to us.

ALL. Hurrah!

JANE A. And here it is
JACK. Ladies and gentlemen, let us enjoy ourselves. Haw!

Enter Miss Sims and PROCTOR

MISS S. Oh, you wretches! (Seeing JANE ANNIE pouring out
wine and drinking) Jane Annie, you viper! You wolf in sheep's
clothing! You—you—

PROC. You deceitful little hussey! you little demon!

JANE A. Allow me

(Hypnotizes them)

BAA. They are hypnotized

JANE A. Yes, they are hypnotized

ALL. Wonderful!

JANE A. Now see what I will make them do. You are now both
deaf, merrily, reliving old things, and you are giving a champagne
luncheon in honour of the coming elopement.

MISS S. Fal de-nddle-li-do! (Stops)

PROC. Tan-diddle, tan-diddle, tan-diddle-li-do! (Stops)

MISS S. A glass of wine with you!

PROC. Certainly, my love!

SIM. Oh, for!

PROC. Ladies and gentlemen—

ALL. Speech! speech!

PROC. Ladies and gentlemen, this is the proudest moment of my
life. I feel that I have had many proud moments, but this is the
proudest moment of them all. Gentlemen—for all you are gentle
men—

GREG. Question!

PROC. I was not speaking of you, sir!

GREG. Then, he jabs! I accept your apology, sir.

PROC. I have been called upon for the speech of the evening, but
I feel that I am unworthy of this honour (Silence) I feel that I
am unworthy of this honour (Irregularly) Why don't you con-
tradict me?

SIM. No, no.

PROC. Well, you know best.

GREG. I rise to a point of order

PROC. Sit down, you spalpeen!

MAURICE BARING

LOST DIARIES. 1913.

First issue. Dark green sand-grain cloth lettered in gilt on blue panels on front and on spine. The publisher's device on the back is in blind.

Second issue. Light green sand-grain cloth lettered in black with no panels. The publisher's device is picked out in black.

Reasons. The later issue is a remainder.

J. M. BARRIE and A. CONAN DOYLE

JANE ANNIE. 1893.

First issue.

Pagination. Title and reverse (1-2): Text (3)-50: Adverts. (51-52).

P. 9. Song. Proctor, 2 12-line stanzas, with one single line between for 'All.'

First verse begins:—

I'll tell to you what 'tis we do,
We stalk the undergrad
When he perceives our velvet sleeves,
He runs away like mad,

Entry of Miss Sims and her speech come at foot of P. 9.

P. 38. After 'Enter Caddie':

CADDIE. Please, ma'am, the brass band is here.
MISS S. Brass Band!

BARRIE AND DOYLE

39 lines to the page.

P. 40. Line 12. *Enter* Milly, Rose, Meg and Maud.

(Dance.)

(*Exeunt all except Jack.*)

JACK. And now to find Bab.

Back wrapper. Beneath the first rule:—In the Press / Vocal Score, complete — — — net ^{s.} 5 ^{d.} 0 / „ „ (Bound) 7 6 / Pianoforte Solo „ „ 3 0 / Separate Songs, Dances, and Pianoforte Arrangements — — — each 4 0 /

Second issue.

Pagination. Title and reverse (1-2); text (3)-48. A new leaf pasted down covering p. 48 is numbered 49. Advertisements (49-50). Between pp. 40 and 41 a quarter sheet is inserted, numbered 40a-40d.

Pp. 9-10 as third issue.

P. 38 as first issue.

P. 40 as first issue.

P. 40a begins at 'Dance' on p. 40 of the third issue.

P. 40c, the proctor's long speech varies from the third issue in being two lines shorter than it is there (p. 42). The two following speeches in the second issue do not appear in the third.

With this exception pp. 40a-40d of the second issue correspond to the text from the middle of p. 40 to the bottom of p. 43 of the third issue.

From pp. 41 to 47 the second issue follows the text of the first issue. Therefore, for all practical purposes pp. 40-42 and 40a-40d of the second issue contain the texts of both the first and the third issues, a cause of considerable confusion to the reader.

JACK.

Though she's so severe on vice,
Yet her ways are most entrancing

GIRLS. OFFICERS.

In accord with her advice,
We shall never start off dancing.

(All dance.)

ALL. We (they) have learned her (my) precept pat,
We (they) mustn't do that! We (they) mustn't do that!
And so, of course, the sequence is,
We (they) mustn't do this! We (they) mustn't do this!

Enter MILLY, ROSIE, MEG, and MAUD.

(Dance.)

[Exeunt all except JACK.]

JACK. And now to find Bab.

Enter TOM.

TOM. I can't see my Bab anywhere (See JACK) Hello!

JACK. That fellow here!

TOM (charity). How are you?

JACK (charity). How are you?

TOM (after a pause). Very warm day

JACK. Cold!

TOM. Cad!

JACK. What do you want here?

TOM. Private business.

JACK. Let us be plain with one another. How could you, a beggarly Free Student, support a wife?

TOM. How could you, a beggarly Lieutenant?

JACK. But I am also a novelist—at least I've—I've bought a pound of sermon paper. Haw!

TOM. Well, I am also a dramatist. Why, I have a completed play in my pocket.

JACK. And a very good place for it too. Haw!

TOM. What is more, it has a strong literary flavour.

JACK. Don't be afraid of that. They'll knock it out in rehearsal.

Haw!

DANCE.

Enter STUDENTS and GIRLS.

JANE A. Now, ladies and gentlemen, I invite you all to a champagne luncheon, which Miss Sims has ordered.

JACK. What a sweet old lady. Haw!

Enter BAB.

BAB. Girls, the luncheon has arrived.

ALL. Hurrah!

BAB. But, alas, Miss Sims saw the men bringing it, and she and Caddie are at this moment engaged in chasing them off the premises.

Oh!

ALL. However, they've left the champagne in the laurel wreath.

JACK. Let us stroll in the direction of the laurel walk.

BAB. The Proctor and his Bulldogs remained to guard the champagne.

ALL. Oh!

JANE A. Are they there now?

BAB. The Proctor put a bottle of champagne under his gown and walked away in the opposite direction.

MILLY. He is such an absent-minded man.

Enter BULLDOGS with champagne hamper, tray, and glasses

BAB. So I told the Bulldogs to bring the champagne to us.

ALL. Hurrah!

JANE A. And here it is.

JACK. Ladies and gentlemen, let us enjoy ourselves. Haw!

Enter MISS SIMS and PROCTOR

MISS S. Oh, you wretches! (Seeing JANE ANNIE pouring out wine and drinking) Jane Annie, you viper! You wolf in sheep's clothing! You—you—you little demon!

PROCTOR. You deceitful little hussy! you little demon!

JANE A. Allow me. (Hypnotizes them.)

BAB. They are hypnotized.

JANE A. Yes, they are hypnotized.

ALL. Wonderful!

BARRIE AND DOYLE

To the reverse of p. 47 a leaf is pasted which gives the text of the ending of the third issue from the last 14 lines of p. 51 and the entire text of p. 52. Wrapper as first issue.

Third issue.

Pagination. Title and reverse (1-2): text (3)-52.

P. 9-10. Proctor's Song. 3 8-line stanzas, with 3-line chorus for 'Bulldogs' after each.

First verse begins —

You will find it a fact, that in word and in act
I haven't an equal for gumption;
Saying less would in sooth be to trifle with truth,
While more might resemble presumption.

Entry of Miss Sims and her first speech come on p. 10. By setting seven more lines to p. 10, the third issue 'catches up' with the first and p. 11 is identical in both.

P. 38. After 'Enter Caddie':

CADDIE. Please, ma'am, the champagne and the luncheon have arrived, and the brass band is here.

MISS S. Champagne! Luncheon! Brass Band!

40 lines to the page.

P. 40. Line 11. DANCE.

From this point onwards new dialogue is inserted on pp. 40-42 (as 40a-40d of second issue), while a new duet for Miss Sims and Proctor appears on p. 43. Top of p. 44 proceeds as from p. 40 line 15 of the first issue. The stage direction from p. 41 '*They walk back and forwards as before*' is omitted where it should occur on p. 44.

Five lines lower, in Bab's speech, the words 'He has caught me again,' before 'I am a prisoner' and

BARRIE AND DOYLE—BEERBOHM

'he is giving me an airing' are omitted. P. 46 (43 of first issue). Proctor's first speech and Bab's answer omitted. Proctor's third speech altered from 'To me?' to 'I knew it! I felt it!'

P. 47, line 10 (that is p. 43, line 27 of first issue).

b. 'Oh, there is Caddie!' instead of 'Oh, there is Miss Sims!'

P. 49 (*i.e.* P. 46). After *Enter* Jack, etc. Sixth line Jack (aside) 'That uncanny girl' instead of 'That unpleasant girl.'

P. 51, line 16 (*i.e.* p. 47, line 35) add '(Bab and Tom go to boat),' 2 lines later '*Jack.* I refuse.' and then, to end of scene, 14 lines plus FINALE, 8 lines.

Back wrapper. Beneath the first rule:—Vocal Score, complete — — — net ^{s. d.} 5 0 / Libretto — — — — —, 1 0 / A Girl again I seem to be — —, 4 0 / Jane Annie Waltz — — F. R. Kinkee 4 0 / Jane Annie Lancers — — F. R. Kinkee 4 0.

(See illustrations facing pp. 79, 80, 81.)

MAX BEERBOHM

CARICATURES OF 25 GENTLEMEN. 1896.

First issue. Imprint at foot of spine Leonard Smithers.

Second issue. Imprint at foot of spine Leonard Smithers & Co.

Reasons. When Leonard Smithers took a partner into the firm he changed the style of the imprint.

JACK. Though she's so severe on vice,
Yet her ways are most entrancing.

GIRLS.
OFFICERS.

In accord with her advice, Though so very hard on vice,
We shall never start off dancing. Yet their ways are most entrancing

(All dance.)

ALL. We (they) have learned her (my) precept pat,
We (they) mustn't do that! We (they) mustn't do that!
And so, of course, the sequel—
We (they) mustn't do that! We (they) mustn't do this!

Enter MILLY, ROSE, MEG, and MAUD.

(Dance.) [Exeunt all except JACK]

JACK And now to find Bab.

Enter TOM.

TOM. I can't see my Bab anywhere. (See JACK.) Hello!

JACK. That fellow here!

TOM (charity). How are you?

JACK (charity). If are you?

TOM (after a pause). Very warm day.

JACK. Cold.

TOM. Cold!

JACK. What do you want here?

TOM. Private business.

JACK. Let us be plain with one another. How could you, a
beggarly Penn Student, support a wife?

TOM. How could you, a beggarly lieutenant?

JACK. But I am also a novelist—at least I've—I've bought a
pound of sermon paper. Hail!

TOM. Well, I am also a dramatist. Why, I have a completed
play in my pocket.

JACK. And a very good place for it too. Hail!

TOM. What is more, it has a strong literary flavour.

JACK. Don't be afraid of that. They'll knock it out in rehearsal.
Hail!

TOM. Nonsense. It's most original also.

JACK. That'll damn it.

TOM. Originally damn a play! Why?

JACK. Because ours are a healthy-minded public, sir, and they
won't stand it. Hail!

Enter CADNIE and BAB. They walk back and forwards as before.

JACK (amazed). Bab!

BAB. Oh, Jack! Oh, Tom!

CADNIE. Silence!

JACK. What does this mean?

BAB. I am a prisoner, he is giving me an airing

CADNIE. Silence!

JACK (drawing his sword). I'm sure out to interfere, or I shall run
you through, by the bones of my ancestors!

CADNIE (taking a catalogue at him). Advance another step and
outspan for you are a dead man, so help my bob!

(JACK is discomfited, but TOM seizes CADNIE from behind, and
they get him to the ground.)

JACK. Promise!

CADNIE. I gives in! You have my word of honour! It's your
hole. (Mimicking JACK.) Hail! (Exit CADNIE followed by TOM)

JACK. My precious! The gates are locked, but we can cross the
river.

BAB. I have been thinking that—I'm not sure whether it is you
or TOM I prefer.

JACK. That is awkward.

BAB. Before I decide I want to ask you both two questions

JACK. What are they?

BAB. First, why did my heart beat so violently last night?

JACK. It was because—because I am so worthy of its love. Hail!

BAB (aside). If'm! Vanity!

JACK (aside). Good answer! I think

BAB. Second, will you still love me when I am an old and wrinkled?

JACK (aside). I question it. (Aside) Don't talk of anything so
unpleasant, dear. Let us try to think that we shall always be young
and handsome.

BAB (aside). I don't like that answer.

BLUNDEN

EDMUND CHARLES BLUNDEN

1. POEMS. 1913 and 1914. Horsham. *Price*. 1914.
100 copies printed.
2. POEMS. Translated from the French. Horsham. *Price*.
1914.
100 copies printed.
3. THE BARN. Uckfield. Privately Printed. 1916.
50 copies printed.
4. THREE POEMS. Uckfield. Brooker. 1916.
50 copies printed. This book originally had an
introduction. This was removed from most copies
by the author.
5. THE HARBINGERS. Uckfield. Privately Printed. 1916.
200 copies printed. This consists of the poems in
(3) and (4) with a new title-page and wrapper.
6. PASTORALS. Erskine Macdonald. 1916.
(1) 50 copies in cloth. (2) 1000 (?) copies in
wrappers.
7. THE WAGGONER. London. Sidgwick & Jackson.
1920. New York. A. A. Knopf. 1921.
First issue. Bound in blue cloth. Fore and lower
edges untrimmed. 250 copies.
Second issue. Bound in green cloth. Fore and lower
edges trimmed. 150 copies.
The American 'edition' consisted of 100 sets of the
English sheets with cancel titles.
Some fragments from poems in the Uckfield book-
lets were used in this book.

BLUNDEN

8. (PROSE LITERATURE. F. C. Tilney. 1921.)

It is probable that this pamphlet was never published, although a few copies were printed and put up in wrappers ready for publication in a projected series.

9. THE SHEPHERD. London. Cobden-Sanderson. (April) 1922. New York. A. A. Knopf. (Sept.) 1922.

The American 'edition' consisted of sheets of the English edition with a cancel title.

1000 copies printed which included American sheets.

10. THE BONADVENTURE. London. Cobden-Sanderson. 1922. New York. Putnam. 1923.

The English edition contains a prefatory letter by H. M. Tomlinson and a tail-piece by R(alph) H(odgson).

1000 copies of the English edition printed.

11. OLD HOMES. Clare. Privately Printed. 1922.

100 copies printed.

12. TO NATURE. Beaumont Press. 1923.

(1) 80 copies on Jap vellum, signed by the author, publisher, and artist—Randolph Schwabe.

(2) 310 copies on handmade paper.

13. CHRIST'S HOSPITAL. Christophers. 1923.

No American edition.

1000 copies printed.

14. DEAD LETTERS. Printed for Holbrook Jackson. 1923.

50 copies printed.

15. MASKS OF TIME. Beaumont Press. 1925.

Two issues as in (12).

BLUNDEN

16. ENGLISH POEMS. London. Cobden-Sanderson. 1925.
New York. A. A. Knopf. 1926. New and revised edition.
Duckworth. 1929.

American 'edition' as (9).

This includes *Old Homes, To Nature, Dead Letters, Masks of Time*, and some new poems.

1000 copies printed which includes American sheets.

17. FAR EAST. Tokyo. Privately Printed. 1925.

200 copies printed in facsimile of the original MS.

Reprinted in the International Supplement of the Imperial University News, Tokyo. 1926.

18. ON THE POEMS OF HENRY VAUGHAN. Cobden-Sanderson. 1927.

No American edition.

500 copies printed.

19. ON RECEIVING FROM THE CLARENDON PRESS
THE NEW FACSIMILE EDITION OF CHRISTOPHER
SMART'S SONG TO DAVID. Oxford. Clarendon Press.
1927.

20 copies printed.

20. MORE FOOTNOTES TO LITERARY HISTORY.
Tokyo. Privately printed. 1926.

20 copies printed from *Studies in English Literature*.

21. RETREAT. Cobden-Sanderson. 1928.

(1) 112 copies signed by the author.

(2) Ordinary edition.

22. LEIGH HUNT'S EXAMINER EXAMINED. London.

Cobden-Sanderson. 1928. New York. Harper. 1930.

American 'edition' as in (9).

BLUNDEN

23. A JAPANESE GARLAND. Beaumont Press. 1928.
390 copies on Japanese paper. Nos. 1-80 are signed by author, publisher, and artist, Eileen Mayo.

24. WINTER NIGHTS. Faber & Gwyer. (1928.)

- (1) 500 copies in boards signed by the author.
- (2) Ordinary edition in wrappers.

25. UNDERTONES OF WAR. London. Cobden-Sanderson. 1928. New York. Doubleday, Doran. (1929.) Revised edition. Cobden-Sanderson. 1930. Definitive edition. *Ibid.* 1930.

26. NATURE IN ENGLISH LITERATURE. London. Hogarth Press. (June) 1929. New York. Harcourt Brace. (October) 1929.

27. SHAKESPEARE'S SIGNIFICANCES. London. Oxford University Press. (Aug. 29) 1929. New York. *Ibid.* 1929.

The American 'edition' consists of imported copies of the English edition.

28. NEAR AND FAR. London. Cobden-Sanderson. (Sept. 26) 1929. New York. Harper. 1929.

Of the English edition there were two issues :

- (1) 60 copies signed by the author.
- (2) Ordinary edition.

The American 'edition' is probably as (9). The book includes a reprint of *A Japanese Garland*.

29. DE BELLO GERMANICO. Hawstead. G. A. Blunden. 1930.

- (1) 25 copies signed by the author.
- (2) 250 unsigned copies.

This is the 'germ' from which grew *Undertones of War*. See pp. vii-viii of that book.

30. A POET ON THE POETS. Oxford University Press. (1930.)

BLUNDEN

A 4-pp. leaflet reprinted from *The Nation and Athenæum*, 6 December, 1930.

A write-up of the Oxford Poets.

31. LEIGH HUNT: A BIOGRAPHY. London. Cobden-Sanderson. (May 29) 1930. New York. Harper. (Nov. 1) 1930.

The American edition had the title *Leigh Hunt and His Circle*, and had more illustrations than the English.

32. POEMS. 1914-1930. London. Cobden-Sanderson. 1930. New York. Harper. 1932.

Two issues of the English edition. (1) 210 copies signed by the author. (2) Ordinary edition.

Nothing beyond the preface, which has interesting bibliographical information, is printed here for the first time.

33. A SUMMER'S FANCY. Beaumont Press. 1930.

(1) 80 copies on parchment vellum, signed by author and artist—Randolph Schwabe.

(2) 325 copies on handmade paper.

34. CONSTANTIA AND FRANCIS. Privately Printed. 1931.

200 copies printed.

35. THE WEATHERCOCK—LA GIROUETTE. Ulysses Press. 1931.

45 copies signed by the author. In facsimile of the original MS.

36. IN SUMMER. Privately Printed. 1931.

(1) 15 copies signed by the author and the artist—Edward Carrick—and with the title-page hand-tinted.

(2) 290 copies signed by the author.

BLUNDEN

37. KEATS'S LETTERS. 1931: MARGINALIA. Tokyo. Privately Printed. 1931.

50 copies printed. This is an off-print from No. 77.

38. TO THEMIS. Beaumont Press. 1931.

Two issues as (32).

39. VOTIVE TABLETS. London. Cobden-Sanderson. 1931. New York. Harper. 1932.

Two issues of the English edition. (1) 60 copies signed by the author. (2) Ordinary edition.

40. FALL IN, GHOSTS. White Owl Press. 1932.

(1) 50 copies signed by the author.

(2) 700 copies unsigned.

Of the ordinary edition there are three states. All three were published together at the same time as the signed edition.

The variations are on the wrapper. (1) has a green rule absent from the other two. (2) Punctuated 'Fall, In Ghosts.' (3) Punctuated 'Fall In, Ghosts.'

41. HALFWAY HOUSE. London. Cobden-Sanderson. 1932. New York. Macmillan. 1933.

Two issues of the English edition. (1) 70 copies signed by the author. (2) Ordinary edition.

This contains *A Summer's Fancy*, *To Themis*, *Constantia and Francis*, and *In Summer* (called here *Rotunda*).

42. THE FACE OF ENGLAND. London. Longmans. (March 17) 1932. New York. *Ibid.* (July 9) 1932.

The American 'edition' as (9).

43. WE'LL SHIFT OUR GROUND: OR TWO ON A TOUR. Cobden-Sanderson. 1933.

In collaboration with Sylvia Norman.

BLUNDEN

44. CHARLES LAMB AND HIS CONTEMPORARIES. London. Cambridge University Press. (Apr.) 1933. New York. Macmillan. (June) 1933.

The American 'edition' as (9).

45. THE MIND'S EYE. Cape. 1934.

BOOKS WITH CONTRIBUTIONS, ETC.

46. POEMS CHIEFLY FROM MSS. By John Clare. Edited, with a biographical note by E. B. and Alan Porter. Cobden-Sanderson. 1920.

200 copies printed.

47. QUEEN'S COLLEGE MISCELLANY. Oxford. Queen's College. 1920.

Contains three poems by E. B.

47A. *Idem.* 1921.

Contains four poems by E. B.

48. MADRIGALS AND CHRONICLES. Being newly-found poems written by John Clare. Edited, with a preface and a commentary by E. B. Beaumont Press. 1924.

(1) 8 copies on vellum.

(2) 80 copies on Japanese vellum.

(3) 310 copies on handmade paper.

(1) and (2) are signed by E. B., publisher, and artist—Randolph Schwabe.

49. THE LIFE AND DEATH OF SCARAMOUCHE. By Angelo Constantine. Dedicatory poems, etc., rendered into English verse by E. B. C. W. Beaumont. 1924.

Two issues as (12).

50. A SONG TO DAVID AND OTHER POEMS. By Christopher Smart. Poems selected, and a biographical preface by E. B. Cobden-Sanderson. 1924.

1000 copies printed.

BLUNDEN

51. TWELVE POEMS. By Haxon Ishi. Tokyo. Bunka-Insatsu-Sha. 1925.
Afterwards re-issued by Cobden-Sanderson.
Prefatory letter by E. B.
52. SHELLEY AND KEATS AS THEY STRUCK THEIR CONTEMPORARIES. C. W. Beaumont. 1925.
Two issues as (12).
Edited by E. B.
53. THE ACTOR. By Robert Lloyd. C. W. Beaumont. 1926.
(1) 60 copies on Japon vellum, signed as (12).
(2) 210 copies on handmade paper.
Prefatory essay by E. B.
54. S. P. E. TRACTS XXIII AND XXVIII. English Handwriting. Oxford. Clarendon Press. 1926-1927.
These contain facsimiles of E. B.'s handwriting.
55. THE PYRAMID. By Sherard Vines. Cobden-Sanderson. 1926.
Prefatory verse by E. B.
56. THE TALK OF THE TOWN. By E. Hori. Tokyo. Kaitakusha. Japanese Y.M.C.A. Press. 1926.
Introduction by E. B. in facsimile of the MS.
57. THE AUTOBIOGRAPHY OF B. R. HAYDON. Milford. 1927.
Introduction and epilogue by E. B.
58. A HUNDRED ENGLISH POEMS. Tokyo. Kenkyushka. 1927.
Edited with notes by E. B.
59. EDMUND BLUNDEN, HIS PROFESSORSHIP AND HIS WRITINGS. Tokyo. Kenkyushka. 1927.

BLUNDEN

Contains poems by and portraits of E. B. Also a check list of his writings to date.

60. THE NEW FORGET-ME-NOT. Cobden-Sanderson. 1929.

(1) 360 copies signed by Rex Whistler.

(2) Ordinary edition.

Contains 'Fishing' by E. B.

61. THE AUTOBIOGRAPHY OF LEIGH HUNT. Milford. 1928.

Introduction by E. B.

62. THE WAR. 1914-1918. The Reader. (1929).

A book-list compiled by E. B. (with others).
Introduction by E. B.

63. KEATS'S VIEW OF POETRY. By T. Saito. Cobden-Sanderson. 1929.

Introductory essay, *English Literature in Japan*, by E. B.

64. LAST ESSAYS OF ELIA. Milford. 1929.

Introduction by E. B.

65. THE POEMS OF WILLIAM COLLINS. Etchells & Macdonald. 1929.

(1) 50 copies on Japon vellum, signed by the editor.

(2) 500 copies on rag paper.

Edited with an introduction by E. B.

66. A BOOK OF NARRATIVE VERSE. By V. H. S. Collins. Oxford University Press. 1930.

Introduction by E. B.

67. MEMOIRS OF THE LATE MRS. ROBINSON. With a new and anonymous introduction. Cobden-Sanderson. 1930.

Introduction by E. B.

BLUNDEN

68. AN ANTHOLOGY OF WAR POEMS. By F. S. Brereton. Collins. 1930.

(1) 200 copies signed by the editor.

(2) Ordinary edition.

Introduction by E. B. Also contains two poems by E. B.

69. MENU OF A LUNCHEON TO NORMAN ANGELL AT THE HOUSE OF COMMONS. 1930.

Contains a poem, *The Author of 'The Great Illusion,'* by E. B.

70. THE SIGNATURE OF PAIN. By Alan Porter. Cobden-Sanderson. 1930.

Commendatory verse by E. B.

71. CATALOGUE OF RECENT PAINTINGS BY FREDERICK PORTER. (Cooling Gallery.) 1930.

Introductory poem by E. B.

72. CATALOGUE OF AN EXHIBITION OF PASTORALS. Ernest Brown & Philips. 1930.

Introductory poem by E. B.

73. GREAT SHORT STORIES OF THE WAR. Edited by H. C. Minchin. Eyre & Spottiswoode. 1930.

Introduction by E. B.

74. ENGLISH LITERATURE IN THE EARLY NINETEENTH CENTURY. Elkin Mathews. 1930.

A bookseller's catalogue. Introduction by E. B.

75. THE NEW KEEPSAKE. Cobden-Sanderson. 1931.

(1) 60 copies signed by Rex Whistler.

(2) Ordinary edition.

Includes *The Extra Turn* by E. B.

76. THE POEMS OF WILFRED OWEN. New Edition. Chatto & Windus. 1931.

BLUNDEN

Notices of his life and work by E. B.

N.B.—A previous edition of Wilfred Owen's poems with an introduction by Siegfried Sassoon is an entirely distinct work from the above.

77. STUDIES IN ENGLISH LITERATURE. Tokyo. 1931.

Contains *Keats's Letters* 1931: and *Marginalia*, by E. B.

78. TRAGICAL CONSEQUENCES. An unpublished letter of William Godwin and remarks thereon by Edmund Blunden. Printed for Fytton Armstrong. 1931.

First issue. The lettering of the second panel on the wrapper-title-page reads:—being remarks by / Edmund Blunden / on an unpublished letter of / William Godwin / Wednesday, November 18th, 1789 /

The catchword at the foot of page (4) is:—An

The heading to page (5) is:—An Appendix /

below this is a four-line account of the letter by Godwin which follows. Page (8) bears a seven-line printed colophon stating that the edition is limited to 4 (this figure in MS.) copies.

Second issue. Lettering of title-page panel reads:—being an unpublished letter of / William Godwin / Dated Wednesday, November 18th, 1789 / and Remarks thereon by / Edmund Blunden /

The catchword at the foot of page (4) is:—

William

The heading to page (5) is:—William Godwin's Letter /

Above this is a row of printer's ornaments, below it a rule. The four-line account is omitted.

The second issue exists in three forms (1) 25 copies

BLUNDEN

with printed colophon to that effect. (2) 10 copies bound in boards with similar colophon. (3) 12 copies. The printed colophon is replaced by a MS. statement of limitation.

(1) and (3) are unbound.

79. SKETCHES IN THE LIFE OF JOHN CLARE BY HIMSELF. London. Cobden-Sanderson. (March) 1931. New York. Oxford University Press. (Dec.) 1931.

Introduction by E. B.

80. COUNCIL FOR THE PRESERVATION OF RURAL ENGLAND ANNUAL REPORT. 1931.

Introduction by E. B.

81. THE RIME OF THE ANCIENT MARINER. By S. T. Coleridge. New York. Cheshire House. 1931.

The edition consisted of 1200 numbered copies. Introduction by E. B.

82. THE CITY OF DREADFUL NIGHT. By James Thomson. Methuen. 1932.

Introduction by E. B.

83. OTHER RANKS. By W. V. Tilsley. Cobden-Sanderson. 1932.

Introduction by E. B.

84. THE GREAT VICTORIANS. Nicholson & Watson. 1933.

Contains *Matthew Arnold* by E. B.

BRIDIE

JAMES BRIDIE

By MICHAEL SADLEIR

1. CARICATURES. BY OH! 1914.

Portfolio containing 15 caricatures of Glasgow University Professors and students. There is no text or title-page, the lettering is on the grey boards of the portfolio.

There are two issues, but details are not available. OH! is a pseudonym for O. H. Mavor.

2. SOME TALK OF ALEXANDER. A Revue. Methuen. (March 18) 1926.

3. THE SWITCHBACK, THE PARDONER'S TALE, THE SUNLIGHT SONATA.

First edition. Constable. (February 13) 1930.

3A. *The Switchback*. First separate edition. Issued July 23, 1931 as a Theatre Edition for the production at the Malvern Festival. It consisted of pp. 1-82 (B-G) of the first-edition sheets, with reprinted 12 pp. prelims., of which pp. i, (iii) and (v) show the inevitable variations in half-title, title and contents. The 4 pp. of publisher's advertisements at the end are included from the first edition.

Issued in brown-paper wrappers at 2s. 6d. net.

3B. Second separate edition. Issued March 4, 1932. The play was entirely rewritten for this edition. It consists of 12 pp. prelims. which vary from (3A). Half-title is in smaller caps; reverse has a list of other works, whereas (3A) had a list of other dramatists' names; the title describes the play as

'A Comedy in Three Acts,' whereas (3a) had 'A Comedy,' and the date appears under a re-arranged publisher's imprint. The reverse of the title has a long bibliographical note. The contents are replaced by a Dedication, on the reverse of which is a list of the casts at the Birmingham and Malvern productions. There follows 'Persons in the Play' and 'Argument,' both with blank reverses. The collation is still pp. 82 (B-G), but the text ends on p. 81. (82) is a blank. There are no advertisements at the end.

Externally this is identical with (3a).

3c. *The Switchback, The Pardoner's Tale, The Sunlight Sonata. Second edition.* Issued March 14, 1932. This consists, as to the last two plays, of the first edition sheets which were left over when *The Switchback* was taken out for separate issue as (3a). The first play now appears in its revised form as (3b). The prelims. were reprinted more or less on the lines of (3b). No advertisements appear at the end.

Publication of (3b) preceded that of (3c) by ten days.

There are very slight differences in the blocking of the spine as between (3) and (3c).

4. THE ANATOMIST, TOBIAS AND THE ANGEL THE AMAZED EVANGELIST. First edition. Constable. (April 16) 1931.

4A. *The Anatomist.* First separate edition. Issued October 7, 1931, as a Theatre Edition for the production at the Westminster Theatre. This consisted of sheets taken from (4).

Issued in scarlet paper-wrappers, uniform in style and price with (3a).

4B. Second separate edition. The text was considerably revised for this edition. Reproduced by photo-lithography. Externally identical with (4a).

First issue. April 2, 1932.

Second issue. March 21, 1933, with an additional note on the reverse of the title governing reservation rights and distinguishing between the *professional* rights, held by Curtis Brown, and the *amateur* rights, held by Samuel French.

4C. *Tobias and the Angel*. First separate edition. Issued November 5, 1931, as a Theatre Edition for the production at the Westminster Theatre.

This consisted of sheets taken from (4). Issued in blue paper wrappers, uniform in style and price with (3a).

4D. Second separate edition, with revised text. Reproduced as (4b). Uniform style, but with copyright notice added to reverse of title.

First issue. April 2, 1932.

Second issue. March 21, 1933, with additional note as in second issue of (4b).

4E. *The Amazed Evangelist*. First separate edition. Issued December 10, 1932, as a Theatre Edition for the production at the Westminster Theatre. A 4 pp. prelim. was specially printed for it and it appeared in pale grey paper wrappers, uniform style with (3a). Price 6d. net.

5. THE PERILOUS ADVENTURE OF SIR BINGO WALKER OF ALPACA SQUARE.

First edition. Constable (September 3), 1931.

6. JONAH AND THE WHALE.

First edition. Constable (December 10), 1932.

First state. No copyright notice on reverse of title.

Second state. Copyright slip pasted to reverse of title.

Third state. Copyright notice *printed* on reverse of title.

N.B.—The added wording reads:—Copyright 1932 in the United States of America.

REASONS. The play was finished only a fortnight before its production, and in the rush to have copies ready for sale in the theatre the advisability of a copyright note was overlooked.

7. A SLEEPING CLERGYMAN.

First edition. Constable (September 20), 1933.

N.B.—A second impression appeared on December 15, 1933. It is a line for line reprint of the first.

Cf. also No. (9).

8. MARRIAGE IS NO JOKE.

First edition. Constable (February 3), 1934.

9. A SLEEPING CLERGYMAN AND OTHER PLAYS.

First edition. Constable (March 22), 1934.

Note.—This volume is of no textual importance and bibliographical analysis of it is almost impossible. It was produced in order to make available, in cloth-bound library form, the plays in (4), that volume being out of print, and also the two later plays, *A Sleeping Clergyman* and *Marriage Is No Joke* (Nos. 7 and 8), which had been issued only in paper wrappers as Theatre Editions.

The text of the volume consists, in some part, of existing sheets and the pagination is eccentric in consequence.

RUPERT BROOKE

1. BASTILLE.

First edition with other prize poems. Rugby, A. J. Lawrence, 1905.

First separate edition. Same place, publisher, and date.

Second separate edition. Rugby, George E. Over, N.D. This edition was produced some years later for Mrs. Brooke, the author's mother, and was distributed among her friends.

2. JOHN WEBSTER AND THE ELIZABETHAN DRAMA. New York. John Lane Company. (September) 1916. London. Sidgwick & Jackson. (November) 1916.

3. LETTERS FROM AMERICA. 1916.

This was also first published in America, but the exact dates are not available at the moment of writing.

FREDERICK WILLIAM SERAFINO
AUSTIN LEWIS MARY ROLFE,
BARON CORVO.

By A. J. A. SYMONS

1. TARCISSUS: THE BOY MARTYR OF ROME.
Privately Printed. (1880.)

Rolfe's first work, written when he was twenty years of age. It is a pamphlet in grey wrappers $4\frac{3}{4} \times 3\frac{3}{4}$ inches. It consists of 12 pp.:—Blank leaf pasted down to stiffen the wrapper (1-2); Dedication page, signed F. W. R. and dated Feast of SS.

ROLFE

Michael and All Angels, 1880; blank reverse (3-4): text of the poem 5-9: Notes (10): blank as at beginning (11-12).

2. STORIES TOTO TOLD ME. Lane. 1898.

No. 6 of the Bodley Booklets.

3. CHRONICLES OF THE HOUSE OF BORGIA. Grant Richards. 1901.

Rolfe is also responsible for the illustrations in this book.

4. APPENDIX III. (Grant Richards. 1901.)

This is a suppressed appendix to *Chronicles of The House of Borgia*. It did not appear in the book because it treated of charges of homosexuality which had been made against the Borgias. It has never been published, but a very few copies (about three or four) of the original printed sheets survive. They are signed 2 A and paginated 368-384, the reverse of first leaf being unnumbered.

(See illustration opposite.)

5. IN HIS OWN IMAGE. Lane. 1901.

First issue. Bound in purple cloth, lettered in white on front and spine.

Later issues. Bound in red, green, purple, or slate cloth lettered in gilt.

Note.—The entire first edition of this book was printed in the United States. The binding described as the first issue is the American binding of the American sheets, and there is good reason to suppose that the book is earlier in this form than in the English binding.

(See Plate facing p. 102 for the differences in binding.)

Appendix III

A SUGGESTED CRITERION OF THE CREDIBILITY OF HISTORIANS

THE object of this appendix is to impeach the credibility, as serious and valid historians, (except in so far as they can be corroborated by unbiassed evidence, *e.g.* original private letters, original records of sworn testimony, original acts of legal tribunals,—or by the human probability of the truth of the statements that they make,) of the following writers, definitely named; and of all writers, un-named, whose qualifications place them in the same category. Those directly impeached are

Messer Giangiovio Pontano. *Omnia opera.*

Messer Stefano Infessura. *Diarium.*

Messer Francesco Guicciardini. *L'istoria d'Italia.*

Messer Benedetto Varchi. *Storia Fiorentina.*

Mr. John Addington Symonds. *Renascence in Italy.*

A single point, common to these five, is selected as the ground from which their veracity may be impugned.

*

*

*

The accusation which was made by Messer Francesco Guicciardini against the Lord Alexander P.P. VI and Duke Cesare de Valentinois della Romagna, in connection with Don Astorgio and Don Gianvangelista Manfredi, was of a wild improbability that deserved a purely contemptuous denial in the text. It perhaps served its purpose, if it can be taken as rendering Messer Francesco Guicciardini open to suspicion touching the other numerous aspersions which he cast upon the Borgia in his *History of Italy*: for the man, or woman, who would make use of such a weapon for the gratification of spite or grudge, or indeed for any cause whatever, must be held to be devoid of any moral principle, utterly unrestrained by any scruple of conscience, and capable of any iniquity. The charge is so unspeakably deadly: its merest whisper slays: its effect does not depend on evidence of its truth. Great men in the world's history, chiefly men of intellect and men of sovereign rank, have been its victims. At one or another time, they inadvertently have trodden upon some human worm; and the worm has turned, and stung them. At one or another time, they have made an enemy, have scorned a woman, flouted a priest, offended the vanity of an inferior, (all three sexes equally are guilty;) and, in

ROLFE

6. THE RUBAIYAT OF OMAR KHAIYAM. Done into English from the French of J. B. Nicolas by Frederick Baron Corvo. Lane. 1903.

7. HADRIAN THE SEVENTH. Chatto & Windus. 1904.

First issue. The design on the front cover (which is by Rolfe) is blocked in white.

Second issue. The design is blocked in blind.

REASONS. The book was unsuccessful, and the publisher resorted to this economy in binding later copies of the first edition.

8. DON TARQUINIO. Chatto & Windus. 1905.

Issues and reasons as No. 7.

9. DON RENATO. Francis Griffiths. 1909.

Suppressed because the author denounced the book to the Publishers' Association rather than allow friends, who had advanced him money against future royalties, to recoup themselves from the proceeds of this book. The printer failed while the dispute was dragging on and it is probable that no more than the advance copies, of which five are known to survive, were ever printed.

10. THE BULL AGAINST THE ENEMY OF THE ANGLICAN RACE. Privately Printed. 1929.

50 copies printed. This is a bull of Hadrian VII which was omitted from that book owing to its libellous content.

COLLABORATIONS

11. AGRICULTURAL AND PASTORAL PROSPECTS OF SOUTH AFRICA. By Owen Thomas. Constable. 1904.

Rolfe acted as the author's ghost in preparing this

ROLFE

book for publication. According to his own account he expanded the original notes from a twenty-page pamphlet to a five-hundred-page volume.

12. *STUDIES IN ROMAN HISTORY*. By E. G. Hardy. First series. Sonnenschein. 1906.

The preface acknowledges Rolfe's help as follows: 'Finally I wish to express my great obligations to my friend Mr. Rolfe, without whose assistance this volume could never have been prepared. He has not only carefully gone through all the essays, preparing them for press, but has undertaken the entire work of correcting the proofs. . . . I am convinced that, through his care, the remediable and accidental errors have been reduced to a minimum.'

13. *INNOCENT THE GREAT*. By C. H. Pirie-Gordon. Longmans. 1907.

Rolfe probably had only a small share in the preparation of this volume, although he claimed to have 'revised, edited, typed, and seen (it) through the press.'

Cf. No. 15.

14. *THE CHURCH OF THE APOSTLES*. By Lonsdale Ragg. Rivingtons. 1909.

The preface contains acknowledgments to Rolfe 'for a very careful and painstaking revision of the proofs.'

15. *THE WEIRD OF THE WANDERER*. By Prospero and Caliban. Rider. 1912.

This is one of three collaborations by Rolfe and C. H. C. Pirie-Gordon. The second was published, see No. (13). The third remains unpublished. A large and unsuccessful edition was printed and the book is common in fine state.

IN·HIS·OWN·IMAGE

FREDERICK BARON CORVO

First Issue

IN HIS OWN

IMAGE

FREDERICK BARON CORVO

Second Issue

BOOKS ABOUT ROLFE

16. FREDERICK BARON CORVO. By A. J. A. Symons. Privately Printed. 1927.

(1) 17 copies on handmade paper bound in morocco.

(2) 199 copies in wrappers.

A paper read to The Sette of Odd volumes in 1926.

17 & 18. A TRUE RECITAL OF THE PROCEDURE OF THE FIRST BANQUET HELD BY THE CORVINE SOCIETY. Privately Printed.

A TRUE RECITAL (etc.) OF THE SECOND BANQUET. 1929.

These two items reprint the speeches delivered at the Corvine Banquets. They shed much new light, in truly Corvine fashion, on the extraordinary life of that extraordinary man.

19. THE QUEST FOR CORVO. By A. J. A. Symons. Cassell. 1934.

A full account of the author's life with many letters printed in extenso for the first time.

AUSTIN DOBSON

1. CAPTAIN CASTAGNETTE. 1866-1892.

First edition in pictorial boards, published by S. O. Beeton. The title-page is undated, but the English Catalogue dates the issue of the book as March, 1866. It is a translation from the French, by Austin Dobson, although his name does not appear as translator.

DOBSON—DOYLE

Second edition in half-morocco, published by Frank Murray, in 1892. *

Note.—The second edition prints Dobson's name on the title-page as translator. It is an 'édition de grande Luxe,' consisting of 200 copies with the Doré illustrations printed on China paper and laid down.

2. VIGNETTES IN RHYME. 1873.

First issue. Bound in brown cloth.

Second issue. Bound in red cloth.

REASONS. The red cloth was used for binding the second edition. Some first-edition sheets were left over when the second edition was being bound and were put up in the red cloth.

N.B.—The second edition is dated 1874. It includes two poems, *A Short Vacation* and *Love's Quest*, which were not included in the first edition.

A. CONAN DOYLE

(See also Barrie)

DREAMLAND AND GHOSTLAND. 3 Vols. Redway. (1887.)

This contains at least six stories by Doyle, none of which appears to have been reprinted. As *A Study In Scarlet* was not published in book form until 1888, the above has added importance as being the author's first appearance in book form.

First issue. Bound in red cloth with decorated front side, and lettered on spine as Vol. I. (Vol. II, etc.). Title uncanceled, giving the number of each

DOYLE—FRENCH

volume the same title to each volume. Preface

Second issue. Bound in blue cloth with pictorial front side, each volume sold separately. Vol. I retains the original title. Vol. II becomes *Strange Stories of Coincidence*, and Vol. III *Ghost Stories and Presentiments*. The titles are cancels and are re-printed to conform with the new lettering on the binding. The volume numbers are omitted on bindings and titles. Preface as first issue.

Third issue. Bound in green cloth, lettering and titles as second issue. Preface omitted.

REASONS. The re-lettering and cancel-titles were an attempt to dispose, in separate volumes, of a book which had failed to sell in its original three-volume form. The inclusion of the preface in the second issue, with its reference to 'these volumes,' was clearly an oversight.

(See Frontispiece.)

SAMUEL FRENCH

DATES OF NEW YORK ADDRESSES.

1876-1886.	38 East 14th Street.
1886-1895.	28 West 23rd Street.
1895-1910.	24 West 22nd Street.
1910-1924.	28 West 38th Street.
1924 to date.	25 West 45th Street.

Note.—During the period 1895-1910, a misprint is occasionally found. The address appears wrongly on some wrappers and titles as 26 West 22nd Street.

GARNETT

DAVID GARNETT

1. THE KITCHEN GARDEN. By Professor Gressent [translated], abridged and adapted by David Garnett. London. Selwyn & Blount. (May 1919).

No American edition.

2. DOPE DARLING. By Leda Burke. London. T. Werner Laurie. (Oct. 1919). By David Garnett. Issued under a pseudonym.

No American edition.

(See Plate opposite.)

3. LADY INTO FOX. London. Chatto & Windus. (Oct. 24) 1922. New York. A. A. Knopf. (March 30) 1923.

4. A MAN IN THE ZOO. London. Chatto & Windus. (April 24) 1924. New York. A. A. Knopf. (June 13) 1924.

N.B.—Of the English edition 100 copies were issued on handmade paper, signed by the author. Simultaneous with ordinary edition.

5. THE SAILOR'S RETURN. London. Chatto & Windus. (Sept. 17) 1925. New York. A. A. Knopf. (Sept. 18) 1925.

N.B.—Limited edition of 150, as (4).

6. GO SHE MUST. London. Chatto & Windus. (Jan. 3) 1927. New York. A. A. Knopf. (Jan 3) 1927.

N.B.—Limited edition of 150 as (4).

7. THE OLD DOVECOT. London. Elkin Mathews & Marrot. 1928.

Limited to 500 copies, signed by the author. No American edition.

8. NO LOVE. London. Chatto & Windus. (April 23) 1929. New York. A. A. Knopf. (May 31) 1929.

N.B.—Limited edition of 150 as (4).

DOPE DARLING

A STORY OF COCAINE



Cover of David Garnett's second book

GARNETT

9. THE APPRECIATION OF VOLTAIRE'S ZADIG. New York. Rimington & Hooper. 1929.

This is the introduction to No. (18), of which 100 copies were separately printed for presentation. No English edition.

10. NEVER BE A BOOKSELLER. New York. A. A. Knopf. 1929.

No English edition.

11. THE GRASSHOPPERS COME. New York. Brewer, Warren & Putnam. (May 22) 1931. London. Chatto & Windus. (May 28) 1931.

N.B.—The limited, English edition of 200 copies was published on June 9, 1931.

12. A TERRIBLE DAY. London. William Jackson. 1932.

550 copies, signed by the author. No American edition.

13. A RABBIT IN THE AIR. London. Chatto & Windus. (April 7) 1932. New York. Brewer. (August 13) 1932.

N.B.—Limited edition of 100 copies as (4).

14. POCAHONTAS. London. Chatto & Windus. (Jan. 5) 1933. New York. Brewer. (Feb. 2) 1933.

N.B.—Limited edition of 100 copies as (4).

INTRODUCTIONS, ETC.

15. THE BORZOI. New York. A. A. Knopf. 1925. Contains "T. F. Powys" by David Garnett.

No English edition.

16. A VOYAGE TO THE ISLAND OF THE ARTICOLES. By A. Maurois. London. Cape. 1928. New York. Appleton. 1929.

Translated by David Garnett.

GARNETT—HARRIS

17. A PLURALITY OF WORLDS. By B. C. B. de Fontenelle. London. Nonesuch Press. 1929.

Translated and with a preface by David Garnett. No American edition.

18. ZADIG. By A. de Voltaire. New York. Rimington & Hooper. 1929.

Introduction by David Garnett. No English edition.

19. BODKIN PERMITTING. The Nonesuch Press Prospectus for 1929.

The notes signed D. G. are by Mr. Garnett.

No American edition (?)

20. LOVE AMONG THE HAYSTACKS. By D. H. Lawrence. London. Nonesuch Press. 1930.

Introduction by David Garnett. No American edition.

21. RECENT PAINTINGS. By Douglas Grant. London. Cooling Gallery. 1931.

Foreword by David Garnett. A catalogue of an exhibition.

FRANK HARRIS

1. MONTES THE MATADOR. 1900-1906.

First issue. Bound in olive-green cloth which invariably fades, lettered in gilt on front:—Montes / The / Matador / (*ornamental scroll*) /

And up the spine:—Montes The Matador by Frank Harris./

Measures $8\frac{1}{4} \times 5\frac{1}{8}$ inches.

HARRIS

Title is not a cancel and has the imprint of Grant Richards and the date MCM.

Second issue. Bound in dark green cloth which retains its colour well. Lettered in gilt across the spine only:—Montes / The / Matador / (*rule*) / Frank / Harris./ Moring./

Cut down about an eighth of an inch all round.

Title is a cancel with the imprint of Alexander Moring and the date MCMVI.

REASONS. The second issue consists of first-issue sheets with a cancel-title when the book was taken over by Moring.

2. THE BOMB. 1908.

First issue. Bound in dark red rough-grained cloth with the grain curving concavely from the fore-edge. Lettered in gilt on front and spine. The last leaf of the last signature consists of advertisements. There are no inserted advertisements.

Second issue. Bound in dark red smoother grain cloth with the grain running perpendicularly, parallel to the fore-edge. Lettered as first issue. Inserted advertisements dated January 1912 and numbered 1-(16).

Third issue. Bound in post-office red smooth-grain cloth lettered on front in blind, on spine in gilt.

REASONS. A presentation copy, dated contemporarily with publication, and the British Museum copy, received on the day of publication, are of the first issue. The inserted advertisements date the second issue. The cheapening of the binding is evidence of the lateness of the third issue.

HARRIS

3. UNPATH'D WATERS. 1913.

First issue. Bright green cloth, same style as *Great Days*. No advertisements at end.

Second issue. Dull green cloth, coloured top, lettered front and side in black.

4. GREAT DAYS. 1914. (i.e. Nov. 1913).

First issue. Binding. Dark blue cloth with strongly marked cross-grain. Lettering and ornamental wreath on front in gilt. All lettering and ornamentation on spine in gilt, except the feather ornament at foot, which is in blind. Ornamental dot below the author's name.

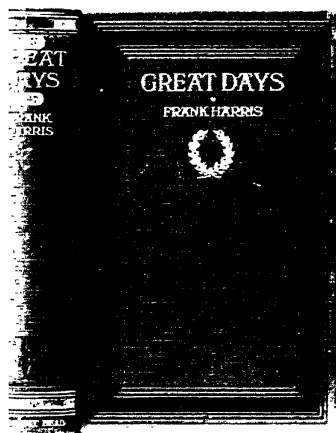
Edges. Top trimmed and coloured blue. Others rough-trimmed.

Collation. Last signature—Z—is a quarter sheet folded round the advertisements. The second leaf of the signature has been cut away, but the stub of it can be seen between the last leaf of the advertisements and the end-paper. There are inserted advertisements consisting of a quarter-sheet, unnumbered, followed by John Lane's List of Fiction 1-24.

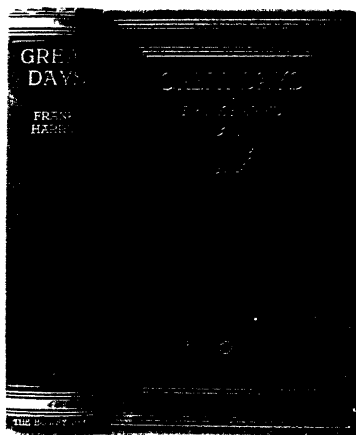
Second issue. Binding. Paler shade of blue cloth, with perpendicular grain. Front lettering and ornamentation in blind. Spine lettering and ornamentation in cheap bronze which tarnishes readily. Feather ornament in blind. Ornamental dot omitted.

Edges. Top trimmed and plain. Others rough-trimmed.

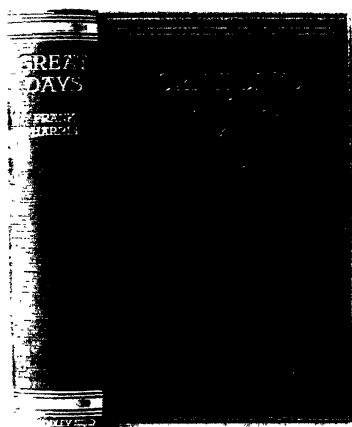
Collation. Last signature—Z—is a quarter sheet, the second leaf of which is a blank. The same quarter sheet of advertisements as in the first issue



First Issue



Second Issue



Third Issue

Frank Harris: GREAT DAYS

HARRIS—HOPE

is inserted between these two leaves. The fiction list is omitted.

Third issue. Binding. Deep purplish-blue cloth. Lettered and ornamented as second issue, but feather ornament omitted from spine.

Edges. Top trimmed and coloured dark blue. Others trimmed.

Collation. As second issue.

Fourth issue. Binding. Pale blue cloth. Lettered on spine only in black.

Edges. All trimmed.

Collation. As second issue.

REASONS. These concern the history of a house-style of binding of which *Unpath'd Waters* and Stephen Hudson's *Concessions*, 1913 (cf. *Points*, Vol. I, p. 130), are earlier examples. It appears to have been abandoned in 1914, in favour of that used for H. H. Munro's *When William Came*, etc.

The progressive cheapening of the binding justifies the chronology. (See Plate facing p. 110.)

ANTHONY HOPE

I. THE PRISONER OF ZENDA. 1894.

Since the appearance of my former volume with its extended note, on pp. 126-129, on this book, I have come across copies of the book which are not there described. No. (1) consists of first-issue sheets in the second-issue binding, and it thus becomes the second issue of the book. The main difference between the bindings of the first and second issue is to be found in the blocking of the publisher's device on the spine. The difference will be readily

observed by reference to the frontispiece of *Points*, 1931, but for the benefit of those who have not the book to hand, it may be said that, whereas in the first issue the face and body of the figure and the anvil in the publisher's device are outlined in gilt, and show the cloth within the outline, in the second issue the entire figure and the anvil are blocked in solid gilt. The key-point of first-issue sheets consists in there being only seventeen titles in the list of Arrowsmith's 3/6 series on p. (311).

Although when compiling my notes about *The Prisoner of Zenda* I examined more than one hundred copies of the book, I did not see one in the form which I am now describing. Yet, curiously enough, it appears to be common compared with the first issue, for I have seen at least twelve copies of it since its existence was first called to my notice some six months ago. Although I did mention, in the second paragraph of p. 129, a 'freak copy' which seems now to have been of this kind. No. (2) is an undescribed state of the binding. It has, in the main, the blocking of the first issue, the only observable difference being the use of the uncrossed 'f' in 'of,' which otherwise appears only in the third issue (now the fourth). This appears to be a 'sport' for which there is no accounting at present. The sheets are those of the third issue.

It is also interesting to note that there exists a copy of what I formerly called the second issue (now the third issue) which contains an inscription (not from the author) dated within two months of publication. This is some indication of the immediate success which the book had. It appeared earlier in the year than *The Dolly Dialogues*.

HOPE—JACOBS

2. THE DOLLY DIALOGUES. 1894.

There is an earlier state than that described as the first issue in *Points*, 1931, p. 129. On the title and wrapper the title of the book is given as 'Dolly.' The variations in the first edition of this book are now explicable. It seems that, after the book had been announced with the title 'Dolly,' but before it was actually published, Mrs. Frances Hodgson Burnett called the publisher's attention to the fact that she had already published a story with that title. New title-pages and wrappers were therefore prepared with the title changed to 'The Dolly Dialogues.' The body of the book having been printed, however, the running headline 'Dolly' remained in copies of the first impression. Later impressions had the headline also changed. Four impressions were printed within three weeks of publication. Cf. paragraphs in 'The Diary of a Bookseller,' *To-day*, August 11 and September 8, 1894.

W. W. JACOBS

BY E. A. OSBORNE

1. MANY CARGOES. Lawrence & Bullen, Ltd. 1896.

First state. There are no advertisements at the end of the book.

Second state. A 32-page catalogue of publisher's announcements is inserted at the end of the book, dated Autumn, 1896.

REASONS. These variations are of only the smallest

JACOBS

importance, but it is worth noting that the advance copy in the possession of the author's agent has no catalogue, but the second edition has. Furthermore, an examination of books mentioned in the catalogue shows that those published later than *Many Cargoes* have the catalogue, while those published earlier do not. It seems legitimate to infer that copies without the catalogue were bound before it was ready and these were probably advance and review copies.

N.B.—Early editions of the book have the spinal imprint:—Lawrence & / Bullen / Ltd. Some of the later editions omit 'Ltd.'

INTERESTING LATER EDITIONS

First illustrated edition published by The Frederick A. Stokes Co., New York, 1903. Illustrated by E. W. Kemble. Not published in England.

Second illustrated edition published by Methuen in 1912. Illustrated in colour by Maurice Greiffenhagen. *First issue* is lettered and decorated on front and spine in gilt, and bears the illustrator's name on the spine. Top edges gilt. *Second issue* spinal lettering and decoration in gilt, but omitting the illustrator's name. Front lettering in blind, decoration in gilt. Top edges plain.

Author's edition published by The Frederick A. Stokes Co., New York (?1902). 'Seventh edition' on the title-page. Pasted to the front end-paper is a certificate of limitation to 1000 numbered copies signed by the author.

2. THE SKIPPER'S WOOING. C. A. Pearson, Ltd. 1897.

First issue. The front cover lettering is in sans serif

JACOBS

capitals, the title being about $\frac{1}{8}$ inch tall. There is no publisher's catalogue at the end of the book.

Second issue. Front cover blocking as first issue. An eight-page publisher's catalogue is inserted at the end, which includes reviews of the present volume.

Third issue. The front cover lettering is ornamental. The title is in large and small capitals, the initial letters being $\frac{1}{4}$ inch tall. The author's name is in upper and lower case. The catalogue is present at the end of the book.

Fourth issue. As third issue, but the catalogue, being out of date, is omitted.

REASONS. This is an emended and revised account of the one given in *Points*, 1931, pp. 130-131, where the second issue was wrongly described and the fourth was omitted. The chronology is self-evident.

3. SEA URCHINS. Lawrence & Bullen, Ltd. 1898.

The sailor on the front cover is drawn with two left feet. This error persists in all the early editions of the book.

N.B.—The first American edition appeared simultaneously with the above, with the title *More Cargoes*.

4. A MASTER OF CRAFT. New York. The Frederick A. Stokes Co. 1900.

N.B.—Published on January 9, 1900.

The first English edition was published on September 15, 1900, by Methuen, and American plates were used for it.

5. LIGHT FREIGHTS. New York. Dodd, Mead & Co. 1902.

JACOBS

First edition. There are two states of the binding which differ only in the brass used for the publishers' imprint at the foot of the spine. These variations are:—

- (a) DODD, MEAD & / COMPANY /
- (b) DODD, MEAD / & COMPANY /

First English edition. Published on October 14 by Methuen. There are three issues of it. (1) The illustrations are printed in sepia. The publisher's catalogue at the end of the book is dated July 1901. (2) The illustrations are printed in black. The catalogue is July 1901. (3) As second issue, but the catalogue is April 1901.

REASONS. A comparison of the lettering on the illustrations shows progressive deterioration as between those printed in sepia and those in black. The inserted advertisements in the second and third impressions are dated April 1901. Note also how the argument from the advertisements strengthens the conclusions about the illustrations and vice versa.

April advertisements are proved to be a sign of late issue. If, therefore, copies so proved to be late issues always have illustrations printed in black, then these illustrations are later than those printed in sepia.

Contrarily, sepia illustrations always occur with July advertisements. Therefore July advertisements are 'earlier' than April.

6. AT SUNWICH PORT. George Newnes, Ltd. 1902.

First issue. End-papers decorated with a design of ships, birds, and grape-vines. The houses in the

background of the cover design are blocked in lavender on the front and in pale blue on the spine.

Second issue. Plain end-papers. Cover blocking as in first issue.

Third issue. Plain end-papers. The houses are blocked in pale blue on the front cover as well as on the spine.

REASONS. Mr. Jacobs still has one of his advance copies, and this agrees with my first issue. The book was published on May 2, 1902, and a copy with an inscription dated Whitsuntide 1902 is also of my first issue. Reference to the calendar will show that in 1902 Whitsun fell on May 18-19 of that year. Decorated end-papers of the kind here used are the house-style of the period. The second impression agrees with my third issue. An examination of the cover of the book shows that the spinal decoration is a continuation of that on the front, and to use a different colour for the houses on the spine must have been an expensive, troublesome, and unnecessary 'refinement.'

(Nevertheless I regard this chronology as doubtful. I have seen a copy with third issue blocking and decorated end-papers, which is difficult to account for on the above line of reasoning. P.H.M.)

N.B.—An edition in small cr. 8vo. in the orange-brown cloth which was used for so many of the Jacobs volumes is often sold as the first edition. It is a new edition and the title-page is dated 1903.

7. THE LADY OF THE BARGE. New York. Dodd, Mead & Co. 1902.

First edition. As above, published on October 2. There are two states of it as in No. (5).

JACOBS

First English edition. Published on October 27, 1902 by Harper. Printed from the American plates.

The English edition bears the imprint of William Clowes. Comparison of it with the American edition, however, clearly indicates the use of American plates. The most important clue is the use, on the title-page, of the central ornament. This is repeated in the cover design of the American edition, but a new cover design, which omits this decoration, is used for England.

8. ODD CRAFT. George Newnes. (1903.)

Note.—The first edition of this book was still on sale in 1905. It is the commonest of all Jacobs' first editions. Collectors who are sufficiently interested may assure themselves of possessing an early copy by examining the leaders (*i.e.* the little rows of dashes which lead the eye from the titles to the page numbers) on the Contents page. These should be clearly and delicately printed. Thickness or blobbiness is a sign of lateness.

9. DIALSTONE LANE. George Newnes, Ltd. 1904.

Notes.—There are differences in the colours used for blocking the covers of this book. I have been unable to determine the significance of these variations. The book was published early in November, and a copy with an inscription dated November 6 has the author's name, the imprint and the frame of the spinal design all blocked in green. Other copies have these in dark grey. There are other differences.

This book was re-issued by Methuen in 1910. Their issue was printed from the original stereos

and even continues the page of advertisements of Newnes' books which occurs on the reverse of the last page of text. The title-page is undated and bears no bibliographical note. There is an inserted catalogue at the end which is dated 1910.

10. CAPTAINS ALL. Hodder & Stoughton. 1905.

Note.—Some copies of the first edition have the page numerals omitted at the foot of pp. 221 and 245. Later impressions invariably have these numerals.

11. SHORT CRUISES. Hurst & Blackett, Ltd. 1907.

First issue. Has end-papers with the monogram of the publishers used as a pattern.

Second issue. Has plain end-papers.

REASONS. The author's advance copies and the British Museum copy, which was received on the day of publication—April 27—have monogrammed end-papers. A copy with an inscription dated Xmas 1907 has plain end-papers. Monogrammed end-papers are the customary house-style of the publishers at this period.

12. SALTHAVEN. Methuen & Co. 1908.

13. SAILORS' KNOTS. Methuen & Co. 1909.

14. SHIP'S COMPANY. Hodder & Stoughton. 1911.

15. NIGHT WATCHES. Hodder & Stoughton. 1914.

First issue. Lettered on spine in gilt, on front in black.

Second issue. Lettered on spine and front in black.

REASONS. The book was published on October 2, 1914. By this time the supplies of gold leaf usually drawn from German sources were exhausted, and

JACOBS

only a limited quantity from English gold-beaters was available. The exigencies of war-time made the supply uncertain, and binders were frequently compelled to issue second bindings blocked in coloured inks in place of the gilt originally used.

16. THE CASTAWAYS. Hodder & Stoughton. 1916.

A later impression of the book, similar in appearance to the first, was issued at 3s. 6d. It is frequently offered as the first edition, but may be identified by its undated title-page.

17. DEEP WATERS. Hodder & Stoughton. (1919.)

18. SEA WHISPERS. Hodder & Stoughton. (1926.)

The 3s. 6d. edition is frequently offered as a first edition. It may be identified as follows:—

First edition.—Last signature ends with (pp. 313–320) announcements of forthcoming novels.

Cheap edition.—(313–316) list of 3s. 6d. publications. (317–320.) blank.

19. SNUG HARBOUR. Charles Scribner's Sons. New York. 1931.

An omnibus volume containing 58 stories, all of which had been previously published in book form. It was not published in England.

20. THE NIGHTWATCHMAN AND OTHER LONG-SHOREMEN. Hodder & Stoughton. 1932.

An omnibus volume consisting of the 56 stories originally published in *Deep Waters*, *Sea Whispers*, *Night Watches*, *Ship's Company*, and *Captains All*, and also of one story, *Love Letters*, which had not been previously published in book form.

2321 [In Great Britain only] 6d. OR 15 CENTS.

1490 [In Great Britain only] 6d. OR 15 CENTS.

FRENCH'S ACTING EDITION (Late 1897's)

THE BOATSWAIN'S MATE

The AMATEUR FEE for each representation of this play is 42s., payable in advance to SAMUEL FRENCH, Ltd., 20, Southampton Street, Strand, London, W.C.

SAMUEL FRENCH, Ltd., Ltd.
LONDON, W.C.
PUBLISHERS.
80, SOUTHAMPTON STREET, STRAND.

NEW YORK:
SAMUEL FRENCH, Ltd., Ltd.
21, WEST 22ND STREET.
SHEPHERD:
21, CHURCH LANE.
BOMBAY:
TRACERS & CO.
MADRAS:
TRACERS & CO.
SIMLA:
TRACERS & CO.
CAPE TOWN:
TRACERS & CO.
DURBAN:
TRACERS & CO.
MELBOURNE:
TRACERS & CO.
ADRIAN:
TRACERS & CO.
NEWCASTLE-ON-TYNE:
TRACERS & CO.
PLYMOUTH:
TRACERS & CO.
SYDNEY:
TRACERS & CO.

NEW DESCRIPTIVE CATALOGUE SENT POST FREE.

NO BOOKS EXCHANGED.

8,000 Plays, 2,000 Recitations. Send for Catalogue Post Free.
The Guide to Selecting Plays is now published annually—entirely revised and brought up-to-date. Price 1s.

(i)

Wrapper styles of W. W. Jacobs' plays (note omission of "Late Lacy's" in No. ii)

FRENCH'S ACTING EDITION

THE MONKEY'S PAW (W. W. JACOBS)

The AMATEUR FEE for each representation of this piece is 42s., payable in advance to SAMUEL FRENCH, Ltd., 20, Southampton Street, Strand, London, W.C.

SAMUEL FRENCH, Ltd., Ltd.
LONDON, W.C.
PUBLISHERS.
80, SOUTHAMPTON STREET, STRAND.

NEW YORK:
SAMUEL FRENCH, Ltd., Ltd.
21, WEST 22ND STREET.
SHEPHERD:
21, CHURCH LANE.
BOMBAY:
TRACERS & CO.
MADRAS:
TRACERS & CO.
SIMLA:
TRACERS & CO.
CAPE TOWN:
TRACERS & CO.
DURBAN:
TRACERS & CO.
MELBOURNE:
TRACERS & CO.
ADRIAN:
TRACERS & CO.
NEWCASTLE-ON-TYNE:
TRACERS & CO.
PLYMOUTH:
TRACERS & CO.
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The Guide to Selecting Plays is now published annually—entirely revised and brought up-to-date. Price 1s.

(ii)

JACOBS

THE PLAYS

A General Note on Issues

Samuel French, the publisher of all these plays, makes a practice of re-issuing them from time to time without internal evidence of reprinting. The descriptions which follow are taken, in every case, from the author's own advance copies, and may be taken to be those of the earliest issues.

The Monkey's Paw is an interesting example of house practice. When an old play drops out of print its serial number is not discontinued, but it is used for a new title. Thus, *The Monkey's Paw* has the serial number 1490, although it quite correctly advertises on its back wrapper a play with the serial number 2340. (This probably accounts also for the low serial numbers of Nos. 11-16 in the following list. P.H.M.)

All the plays have the dual imprint of the London and New York branches of the publishing firm.

A list of the changes and dates of the New York address of the firm of Samuel French will be found on p. 105.

The Plates facing this page and p. 122 show the style of wrapper used from 1908 to 1913 and also the new style used from 1919 onwards. *Beauty and the Barge* (1910) is the sole exception. See below:

1. (1908.) THE BOATSWAIN'S MATE. A Play in One Act by W. W. Jacobs and Herbert C. Sargent. French's Acting Edition. No. 2321.

Last play advertised on back 2315.

2. (1908.) THE GREY PARROT. By W. W. Jacobs and Charles Rock. French's Acting Edition. No. 2326.

JACOBS

Last play advertised 2315. Misprint in New York address. 26 West 22nd Street for 24 West 22nd Street, on title: but correct on wrapper.

3. (1908.) THE GHOST OF JERRY BUNDLER. By W. W. Jacobs and Charles Rock. French's Acting Edition No. 2327.

Misprint on title 26 for 24 as before, but correct on wrapper.

4. (1908.) THE CHANGELING. By W. W. Jacobs and Herbert C. Sargent. French's Acting Edition No. 2330.

Misprint 26 for 24 as before. Advertisements as before.

5. (1909.) ADMIRAL PETERS. By W. W. Jacobs and Horace Mills. French's Acting Edition No. 2348.

Last play advertised is No. 2340. Hitherto the imprint on the wrappers has included the words 'late Lacy's.' These words are dropped from now onwards.

6. (1910.) THE MONKEY'S PAW. Dramatised by Louis N. Parker. French's Acting Edition No. 1490.

New York address changed to 28 West 28th Street. The low serial number is explained by the fact that plays dropping out of print and not deemed worthy of reprinting are replaced by new titles. Last play advertised 2340.

7. (1910.) BEAUTY AND THE BARGE. By W. W. Jacobs and Louis N. Parker. A Farce in three Acts.

Green wrappers lettered in black. Later issues of the first edition have a white sticker with the revised price 2s. on p. 1 of the cover.

8. (1913.) A LOVE PASSAGE. By W. W. Jacobs and Philip E. Hubbard. French's Acting Edition No. 2437.

The Dramatic Works of W. W. Jacobs and Louis N. Parker.

Beauty and the Barge

A FARCE IN THREE ACTS

BY

W. W. JACOBS and LOUIS N. PARKER.

PRICE, ONE SHILLING AND SIXPENCE NET.

The Amateur Fee for each representation of this Play is Five Guineas, payable in advance to Samuel French, Limited, 26, Southampton Street, Strand, London.

Copyright 1910 by Samuel French, Ltd.

LONDON: NEW YORK:
SAMUEL FRENCH, LTD. SAMUEL FRENCH
25, SOUTHAMPTON STREET, 25, WEST 40th STREET
STRAND, W.C.2

[ALL RIGHTS RESERVED]

FRENCH'S ACTING EDITION

No. 87

Master Mariners

A COMEDY IN ONE ACT

BY

W. W. JACOBS

NET 1/- NET

LONDON: NEW YORK:
SAMUEL FRENCH, LTD. SAMUEL FRENCH, INC.
25, SOUTHAMPTON STREET, 25 WEST 40th STREET
STRAND, W.C.2 Publishers

JACOBS

Last play advertised on p. 4 of wrapper is still 2340, but p. 2 advertises *Between the Soup and the Savoury*.

9. (1913.) IN THE LIBRARY. By W. W. Jacobs and Herbert C. Sargent. French's Acting Edition No. 2439.

Wrappers identical with *A Love Passage* save for necessary changes in title and serial number.

10. (1919.) KEEPING UP APPEARANCES. By W. W. Jacobs. French's Acting Edition No. 2482.

Marks a change in the format of the series. Stiff brown wrappers. The back wrapper lists eight plays by Jacobs and his collaborators, excluding *A Love Passage*. P. (19) carries a list of latest additions to French's Acting Editions, Nos. 2470-2486 (including *Keeping Up Appearances*).

11. (1924.) THE CASTAWAY. By W. W. Jacobs and Herbert C. Sargent. French's Acting Edition No. 410.

P. 4 of wrapper has list of seven plays recently published, the first being *The Rising Generation* and the last *The Young Idea*.

12. (1925.) ESTABLISHING RELATIONS. By W. W. Jacobs. French's Acting Edition No. 987.

P. 4 of wrapper lists five recently published plays, the first being *Aren't We All* and the last *Polly with A Past*.

13. (1929.) THE WARMING PAN. By W. W. Jacobs. French's Acting Edition No. 501.

P. 4 of wrapper lists six plays, the first being *It Pays to Advertise* and the last *The Whole Town's Talking*.

14. (1930.) A DISTANT RELATIVE. By W. W. Jacobs. French's Acting Edition No. 628.

JACOBS—MAUGHAM

P. 4 of wrapper has a list of plays, the first being *The Farmer's Wife* and the last *Meet the Wife*.

15. (1930.) MASTER MARINERS. By W. W. Jacobs. French's Acting Edition No. 87.

P. 4 of wrapper lists five plays, the first being *Secrets* and the last *Bird in Hand*.

16. (1931.) MATRIMONIAL OPENINGS. By W. W. Jacobs. French's Acting Edition No. 1583.

P. 4 of the wrapper lists six plays, the first being *The Ghost Train* and the last *Lucky Dip*.

17. (1932.) DIXON'S RETURN. By W. W. Jacobs.

P. 4 of the wrapper has heading *Some London Productions Recently Published in French's Acting Edition* and lists six plays, the first being *Third Time Lucky* and the last *Important People*.

W. SOMERSET MAUGHAM

1. LIZA OF LAMBETH. 1897.

Note.—It has been said that there are two issues of the first edition of this book, and that in the first a phrase on p. 124 reads 'a swinging blow in the belly.' The second issue is said to have the last word in this phrase changed to 'stomach.' This statement should be regarded as doubtful in the extreme. No single copy with the reading 'belly' is known, or has been recorded.* Neither has any copy been found with the leaf in question in the

* A correspondent in *The Book Collector's Quarterly*, No. 13, January 1934, states that he has seen such a copy.

form of a cancel, which would show that an alteration had been made.

The Traveller's Library Edition contains a new preface discussing changes in the habits and speech of East Londoners since 1897. This edition has been withdrawn.

2. ORIENTATIONS. 1899.

First issue. Title-page should measure not less than $7\frac{1}{8}$ inches by $4\frac{7}{8}$ inches. Top edges trimmed and gilt, other edges rough-trimmed.

Second issue. Consists of cut-down copies of the first issue with all edges trimmed smooth.

Third issue. Consists of cut-down sheets, like the second issue, but with a cancel title-page printed in black, whereas the first two issues have the title printed in red and black. There is no date on the title-page of the third issue.

REASONS. The cutting down of the sheets for the second issue is obviously an economy measure on the part of the publisher, when dealing with a book that sells very slowly. Although the cancel title was an extra expense, it also shows signs of economy by dispensing with the two-colour printing. The omission of the date gives the reason for the printing of the new title, as it was probably done at a much later date, and it was advisable to dispense with the original date of publication so that the book should not appear an old one. The roughness of the printing of the cancel titles is such as to suggest that the publisher may have sold off first-edition sheets to a jobber, who had his own title-pages printed; this is also borne out by the cheapness of the binding.

MAUGHAM

3. THE MAKING OF A SAINT. 1898.

First edition. Boston. L. C. Page. (May 31) 1898.

First English edition published by T. Fisher Unwin. (June 25) 1898.

4. THE LAND OF THE BLESSED VIRGIN. 1905.

First issue bound in pale blue boards with round spine of cream parchment. Top edges untrimmed. Fore and lower edges trimmed smooth. The width of the lettering on the spine in inches is, The Land $1\frac{3}{8}$, Of The $1\frac{1}{8}$, Blessed $1\frac{1}{4}$, Virgin $\frac{7}{8}$.

Second issue differs only in the measurements of the lettering, which are as follows: The Land $1\frac{1}{3}\frac{1}{2}$, Of the $1\frac{9}{16}$, Blessed $1\frac{5}{8}$, Virgin $\frac{3}{4}$, all in inches.

Third issue bound in pale blue boards with flat spine of white cloth in which the grain is plainly visible. All edges entirely untrimmed, and the width of the lettering on the spine is identical with that of the second issue.

REASONS. A recent remainder of the book consisting of copies in new condition with the original dust wrappers consisted entirely of copies in the form of the third issue. This establishes the fact that the brasses used for lettering with these measurements are of a late date. Therefore, copies of the book on which these brasses have been used must be of a late issue, although they otherwise conform with the earliest appearance of the book.

5. MRS. CRADDOCK. 1902.

First issue has the title-page uncanceled and dated 1902. Bound in dark green cloth, lettered in gilt and blocked in black and blind.

Second issue has a cancel title dated 1903 and bound

MAUGHAM

by The Times Book Club, with their device and imprint at the foot of the spine.

REASONS. The cancel title is sufficient reason in itself, together with the later date, for calling this the second issue. The only copy of this issue that I have seen was bound by The Times Book Club. It was a common practice at about this time for The Times Book Club to buy sheets from various publishers and to issue them in their own binding as new books. Cf. *Orientations* and *The Merry-Go-Round*.

6. THE MERRY-GO-ROUND. 1904.

First issue. Title-page is uncanceled, measures $7\frac{1}{2}$ by $4\frac{7}{8}$ inches and dated 1904. There is a blank leaf at the end of the book which forms pp. (399-400). Bound in green cloth.

Second issue. Title-page is a cancel, measures $7\frac{1}{8}$ by $4\frac{5}{8}$ inches, dated 1905. The blank leaf (399-400) has been cut out, and a small stub left showing. Bound in dark blue cloth.

REASONS. Cf. *Orientations* and *Mrs. Craddock*. The cancel titles for the second issue were almost certainly supplied by printing on the blank at the end of the book.

7. SMITH. New York. 1911.

Duffield and Company published in 1911 in New York a novel by David Gray based on the play by Somerset Maugham. I have not seen this book but its appearance has been fully described to me by Mr. E. Auerbach, who possesses one of the two recorded copies of it. It is a cr. 8vo, measuring $7\frac{5}{8}$ by 5 inches, is bound in light greyish-green cloth, lettered in

white, with a cut-out photograph of a scene from the play stuck on the front cover, and has four illustrations taken from scenes in the play, each of which bears the date 1910. The other copy is in blue cloth, lettered in blue and with no photograph on the cover. Although this is not strictly speaking a Somerset Maugham first edition, it is the sort of thing which collectors of his books will be glad to know of, and its apparent rarity adds to its desirability.

8. THE EXPLORER. 1912.

In the bibliography the suggestion is ventured that there may be an American edition published by the Chicago Dramatic Publishing Company, in 1907. I asked Mr. Geoffrey Gomme of New York to find me a copy of this edition; he did so and sent me particulars of it, from which it transpires that the sheets of the Chicago edition are those of the Heinemann edition of 1912, with a new title-page, which is undated. On the reverse of the title-page, however, rubber stamped in indelible ink are the words:—Copyright, 1907, by William Heinemann. It seems clear that this rubber stamp merely records the date of the original copyright, and has no reference whatsoever to the date of the book itself. The bibliographer gets the date, 1907, from Firkin's *Index of Plays*, published in New York in 1927. Mr. Firkin and the bibliographer have both been deceived by the rubber stamp, and the English edition of 1912 appears to be the actual first edition as Mr. Maugham, himself, said it was.

9. THE LAND OF PROMISE. New York. 1914.

E. J. Clode published in 1914 a novel by D. Torbett

based on the play by Somerset Maugham. Similar remarks apply to this as to *Smith*, New York, 1911 (q.v.).

10. OF HUMAN BONDAGE. 1915.

There are no issues of this book. There are two states, one of which has inserted advertisements at the end, and the other of which has none. No priority has been, or, in all probability can be, determined between the two.

11. THE MOON AND SIXPENCE. 1919.

First issue. The last signature consists of four leaves, of which the last two consist of advertisements. P. 2 of the advertisements includes six novels by Eden Philpotts, seventeen by Flora Annie Steel, and three by Israel Zangwill, the last of which is *Jinny the Carrier* (Ready Shortly). P. 4 announces *The Madhouse*, by William de Morgan. Measures $7\frac{5}{8}$ inches tall.

Second issue. The last signature consists of two leaves. The other two leaves are cut out, showing the stubs. Some copies of this measure $7\frac{3}{8}$ inches tall.

Third issue. The last signature consists of two leaves, after which two leaves of advertisements are inserted. The stubs of the last two leaves of the last signature are left showing before the advertisements. P. 2 of the advertisements includes seven novels by Philpotts, seventeen by Steel, and twelve by Zangwill, the last of which is *Jinny the Carrier*, which has already been published. P. 4 announces *The Old Madhouse* (a posthumous novel) by William de Morgan.

REASONS. The first point to note about this book is

the object lesson it affords of the difference in the significance between advertisements, (a) when they are part of the body of the book, and (b) when they are inserted. The first issue of this book has advertisements which form an integral part of it. The third issue has advertisements that are inserted, and that bear internal evidence that they are of later date.

It is possible to date these two issues with some degree of accuracy by referring to the advertisement columns of *The Athenæum*. The earliest announcement of *The Moon and Sixpence* is during the week ending April 25, 1919, when it is said to be 'ready.' Allowing for the fact that the paper may have gone to press a few days before actual publication of the book, it is unlikely that *The Moon and Sixpence* will have been published later than the first week in May. *Jinny the Carrier* was published in June, and the reference to it in the earlier form of the advertisement as 'Ready Shortly' is therefore accurate. *The Old Madhouse*, however, is not announced in *The Athenæum* until the week ending August 22, 1919. This is, therefore, the earliest date which can be assigned to the third issue.

It would be natural to suppose that the difference in the announcement of de Morgan's novel suggests that the first issue precedes his death, while the third succeeds it. In point of fact he died early in 1917, and the publication of his novel took place more than two years later. Announcements of it will frequently be found in Heinemann's lists during 1918 and 1919, where it is usually described as *The Madhouse*.

12. THE PAINTED VEIL. New York. Doran. (March 20) 1925. London. Heinemann. (April 23) 1925.

Of the American edition there were 250 copies signed by the author published simultaneously with the ordinary edition.

Of the English edition there were various issues as follows. The American edition has the first-issue text throughout.

First issue. The collation of the preliminary signatures is usually: a quarter-sheet tipped in, all blanks (i-iv); half-title, on reverse a list of books by the same author (1-2); title-page—a cancel—on reverse: First published 1925 / Printed in Great Britain by / Woods & Sons, Ltd., London, N.1. / (3-4); a single-line quotation, with blank reverse (5-6); fly-title, with blank reverse (7-8); text 9-16.

N.B.—There are two states of the first issue. The variation concerns the list of books on the reverse of the half-title. I take the earlier of these two states to be that in which only eight novels are mentioned, below each of which is an extract from a review of it. In what I take to be the later state this page has a list of twenty-six works by the author. I call this the later state because the second issue invariably has the reverse of the half-title in this form, which is also true of later impressions of the first edition. In neither state does this leaf appear as a cancel. Some copies of the first issue do not have the preliminary blanks (i-iv), a fact which I regard as devoid of bibliographical significance. I have never seen a copy in which the title was not a cancel. There are no cancels in the text. For a list of leaves cancelled and for significant changes in the text, see under second issue and notes.

Second issue. The collation of the preliminary leaves is: Half-title, not a part of the first signature, but an

inserted leaf (i-ii). The title is now on the stub of what was formerly the half-title. Its contents are identical with those of the first issue. It is pp. (1-2). Author's note with blank reverse (3-4). This is on the stub which formerly held the title. The remainder of the signature collates like the first issue, with the exception that the last leaf of it is a cancel which is included in the list of cancels given below.

LIST OF CANCELS IN THE SECOND ISSUE.

Pp. 15-16, 17-18, 61-62, 75-76, 111-112, 117-118, 123-124, 137-138, 147-148, 189-190, 193-194, 235-236, 237-238, 269-270, 273-274.

Two signatures—3 and 16—have been entirely reprinted, presumably because it was simpler to do this than to insert several cancels in any one signature.

The first leaf of signatures 2 and 4 are cancels, and are, therefore, unsigned, whereas the first of 13 and of 18 are signed although they are cancels.

Third issue. For this the entire book was re-imposed, and although the half-title is still inserted, all the cancels, not only in the prelims., but also in the text, have disappeared, and the leaves are now integral parts of the signatures. The readings are, of course, those of the second issue, to the closer examination of which I shall now proceed.

REASONS AND NOTES. It is common knowledge that the principal alteration in the text consists in the substitution in the second issue of Tching-Yen for Hong-Kong as the scene of a part of the novel. It

was clearly the intention of the author and publisher to obliterate any possible clue to the original background, and they endeavoured scrupulously to cover their tracks. For instance, two residential quarters in Hong-Kong—Happy Valley and The Peak—are referred to by name in the first issue. In the second issue the names are changed to Pleasant Vale and The Mount. Kowloon is changed to Lushan. Canton is only one night distant from Hong-Kong by steamer, and lest this should give a clue, the word Canton is omitted from the second issue in this reference.

It is therefore curious that mention of Hong-Kong by name persists, not only in the second issue, but also in later impressions of the first edition on three occasions. Thus, on p. 34, lines 1-2, the reading is Hong-Kong, despite the fact that the leaf has been reprinted and that on line 17 of the same page we read Tching-Yen. Hong-Kong also appears on pp. 56 and 267, neither of which is a cancel. Mention of Canton has been overlooked on pp. 133, 237, and 255, although this last page has Kowloon changed to Lushan.

The second issue was ready on April 23, the date on which the British Museum received its copy, and before the end of April copies were on sale in which the bibliographical note on the reverse of the title called them the second impression. As these copies, with the exception of this bibliographical note, are identical with those I have described above as the third issue, I think it would be more accurate to describe the third issue as consisting of copies of the second impression from which the bibliographical note was omitted.

This is the third attempt that I have made to describe this interesting and complicated book. The first, a most inadequate one, was in *Points*, 1931. the second was in *The Book Collector's Quarterly*, No. X. The present is the fullest of the three, but it is possible that all the problems are not yet solved, particularly those relating to the cancel title and to the variations in the reverse of the half-title in the first issue.

A. A. MILNE

ONCE ON A TIME. Hodder and Stoughton. 1917.

First issue. Lettered on spine in gilt. Title dated at foot MCMXVII. Printed on thick white paper. Measures $1\frac{1}{8}$ inches thick including covers.

Second issue. Lettered on spine in black. Title undated. Printed on thinner, greyish paper. Measures 1 inch thick including covers.

REASONS. The cheapening of the binding and paper and the absence of date are evidence of secondariness. Also, owing to the use of thinner paper in the second issue the binding case is too large for the sheets, which is observable by looking at the spine along the upper edges of the book.

It is interesting to note that the book is omitted from the *Reference Catalogue of Books In Print* for 1924, but is included in that of 1928—the next issue.

When We Were Very Young was published in 1924, and it seems fairly evident that the re-issue of *Once On A Time* was made to benefit by the popularity of the later book.

MUNRO—POWYS

H. H. MUNRO. ('SAKI')

THE WESTMINSTER ALICE. 1902.

It has been called to my attention that what I described in *Points*, 1931, as the second issue of this book, is, in point of fact, a new edition because the text was entirely re-set for it.

JOHN COWPER POWYS

1. ODES AND OTHER POEMS. W. Rider & Son. 1896.
Not published in America.

2. POEMS. W. Rider & Son. 1899.
Not published in America.

Syllabusses of University Extension Lectures.

Nos. (3) and (4) have the imprint of Horace Hart, Printer to the University, Oxford; Nos. (5)–(10) of the American Society for the Extension of University Teaching, Philadelphia. Nos. (5)–(10) were registered for copyright on June 5, 1905, although they are dated 'Copyright 1904' on the title-page.

3. COURSE OF TWELVE LECTURES ON CARLYLE, RUSKIN, TENNYSON. (July) 1900.

4. COURSE OF SIX LECTURES ON SELECTED PLAYS OF SHAKESPEARE. (January) 1901.

5. ENGLISH NOVELISTS. 1904.

6. HISTORY OF LIBERTY. 1904.

7. REPRESENTATIVE AMERICAN WRITERS. 1904.

8. SHAKESPEARE'S HISTORICAL PLAYS. 1904.

N.B.—This and (9) are different from (4).

9. TRAGEDIES OF SHAKESPEARE. 1904.
10. REPRESENTATIVE PROSE WRITERS OF THE 19TH CENTURY. 1904.

11. WAR AND CULTURE. New York. G. Arnold Shaw. (Oct. 8) 1914.

THE MENACE OF GERMAN CULTURE. London. W. Rider & Son. (Feb.) 1915.

12. VISIONS AND REVISIONS. New York. G. Arnold Shaw. (Feb. 9) 1915.

In order to register the book's existence in England a few copies of the American edition were sent over to Rider, who merely pasted a small label bearing his own imprint over that of Shaw at the foot of the spine. One of these copies was sent to the British Museum on February 23, 1915. The book has never been really published in England.

It is said that the first printing of this book bears the imprints of both Shaw and Rider. In view of the fact that Rider found it necessary to provide a paste-in slip for his imprint and seeing also that he was able to deposit a copy at the British Museum within fourteen days of American publication, this statement appears improbable.

13. WOOD AND STONE. New York. G. Arnold Shaw. (Nov. 5) 1915.

This book was registered in England by Rider similarly to (12), but in this case the imprint was pasted to the title, not to the binding. It was received at the British Museum on November 20, 1915.

In 1917 Heinemann imported sheets of it from America, provided new half-titles and titles and a binding of grey cloth, lettered in black, in the house-style used for the H. H. Richardson novels, etc.

POWYS

14. ONE HUNDRED BEST BOOKS. New York. G. Arnold Shaw. (June 17) 1916.

Not published in England.

15. RODMOOR. New York. G. Arnold Shaw. (Oct. 11) 1916.

Not published in England.

16. SUSPENDED JUDGEMENTS. New York. G. Arnold Shaw. (Dec. 5) 1916.

Not published in England.

17. WOLF'S BANE. New York. G. Arnold Shaw. (March 24) 1916.

Registered in England similarly to (12), but this time a cancel title is provided which bears Rider's imprint. Received at the British Museum on April 28, 1916.

18. MANDRAGORA. New York. G. Arnold Shaw. (Sept. 29) 1917.

Not published in England.

19. CONFESSIONS OF TWO BROTHERS. (In collaboration with Llewellyn Powys). Manas Press. (Feb. 21) 1916. Distributed by A. A. Knopf.

Not published in England.

20. COMPLEX VISION. New York. Dodd, Mead. (Sept. 3) 1920.

Not published in England.

21. SAMPHIRE. New York. Thomas Seltzer. 1922.

Not published in England.

22. PSYCHOANALYSIS AND MORALITY. San Francisco. J. Colbert. (March) 1923. 500 copies printed by E. & R. Grabhorn.

Not published in England.

POWYS

23. DUCDAME. New York. Doubleday, Page. (Feb.) 1925. London. Grant Richards. (Aug.) 1925.

24. RELIGION OF A SCEPTIC. New York. Dodd, Mead. (March 28) 1925.

Not published in England.

25. WOLF SOLENT. New York. Simon & Schuster. (May 16) 1929. London. Jonathan Cape. (July) 1929.

26. THE MEANING OF CULTURE. New York. W. W. Norton & Co. (Sept. 26) 1929. London. Jonathan Cape. 1930.

27. IN DEFENCE OF SENSUALITY. New York. Simon & Schuster. (Sept. 25) 1930. London. Gollancz. (October) 1931.

28. THE OWL, THE DUCK, AND—MISS ROWE! MISS ROWE! Chicago. Printed at the Black Archer Press, for William Targ. 1930.

250 copies signed by the author.

Not published in England.

29. DOROTHY M. RICHARDSON. London. Joiner & Steele. (Sept.) 1931.

In two forms. (1) Sixty copies signed by the author. (2) An unlimited edition.

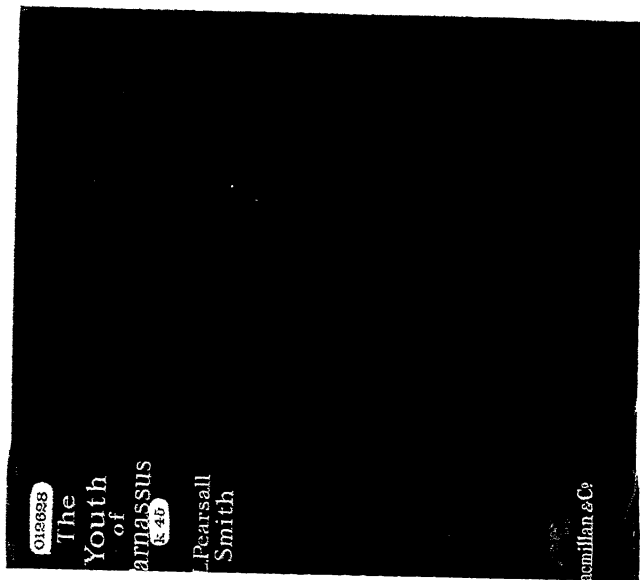
Not published in America.

30. A GLASTONBURY ROMANCE. New York. Simon & Schuster. (March 26) 1932. London. John Lane. (July) 1933.

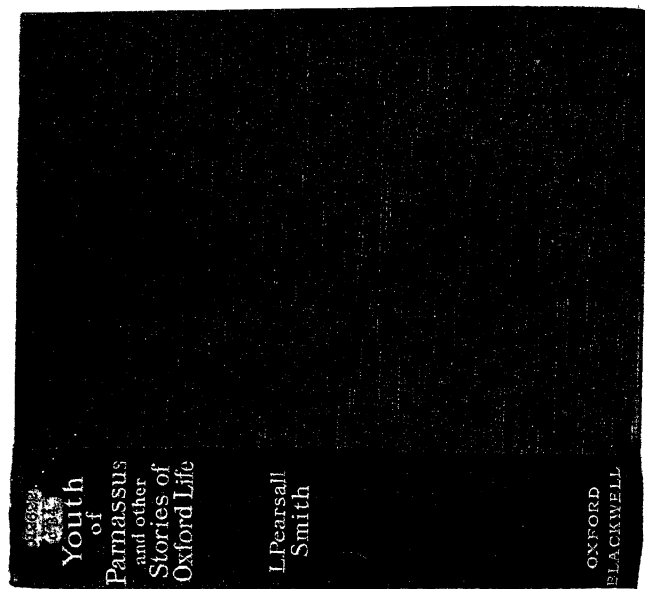
31. A PHILOSOPHY OF SOLITUDE. New York. Simon & Schuster. (Feb. 9) 1932. London. Cape. (May) 1934.

32. WEYMOUTH SANDS. New York. Simon & Schuster. (Feb. 21) 1934.

Not published in England.



First Issue



Second Issue

LOGAN PEARSALL SMITH

1. THE YOUTH OF PARNASSUS. 1895-1909.

First issue. London. Macmillan. (Nov. 19) 1895. New York. Macmillan. (Dec. 14) 1895. Bound in blue cloth. The prelims. collate:—Half-title, on reverse the monogram of the publisher (i-ii); title, reverse blank (iii-v); dedication, reverse blank (v-vi); contents, reverse blank (vii-viii).

The American 'edition' consisted of English sheets with a cancel title.

Second issue. Blackwell, Oxford. 1909. Bound in red cloth. The prelims. collate:—Half-title, on reverse a list of three books by the same author (i-ii); title, on reverse a bibliographical note (iii-iv); two stanzas of verse in revised form from *Sonnets*, 1908, reverse blank (v-vi); contents (vii-viii).

This consists of first edition sheets with new prelims. and binding.

Note.—This book was also issued in America in 1921. The publisher was Frank Shay. In March of that year he issued an ordinary edition at \$1.50 and in November a 'limited' edition at \$2.00. These consisted of sheets of the English edition with cancel titles.

(See Plate opposite.)

2. TRIVIA. 1902-1917.

First edition. Privately printed for the author at the Chiswick Press in an edition of 300 copies. This contained 45 pieces.

Second edition. New York. Doubleday, Page. (October) 1917. London. Constable. (April) 1918. This contained 105 pieces, consisting of 36 of those from

the first edition, the text of which is considerably revised, and 69 new pieces. Nine of the pieces in the first edition were never reprinted.

A French translation by Valéry Larbaud was published in Paris in 1918 as *Cahiers Verts*, No. 6.

For the benefit of those who would like to have their collection of 'Trivia' quite complete, it may be mentioned that six of them:—Infection, Humiliation, High Life, Symptoms, Consolation, and A Fancy—appeared in *Form*, Vol. I, No. 2. April 1917.

Cf. Also Nos. 18 and 20.

3. LIFE AND LETTERS OF SIR HENRY WOTTON.
2 Vols. Oxford. Clarendon Press. 1907. New York. Oxford University Press. 1908.

The American branch of the Press imported copies of the English edition for distribution in America.

4. SONNETS. Privately Printed. (1908 (?)).

No imprint or date, but my own copy has an inscription from the author, which is dated 1908. This contains 16 Sonnets, all but one of which is reprinted, and 10 translations and paraphrases, 7 of which are also reprinted in No. 5.

The author's impression is that fifty copies were printed.

5. SONGS AND SONNETS. Elkin Mathews. 1909.

Not published in America.

6. THE ENGLISH LANGUAGE. London. Williams & Norgate. (April 1912.) New York. Henry Holt. (June 1912.)

7. S.P.E. (1913.) An 8 pp. pamphlet in plain grey wrappers. $8\frac{1}{2} \times 5\frac{1}{2}$ inches.

This, the original draft for a prospectus of the Society for Pure English, was not issued. It was

SMITH

afterwards circulated as S.P.E. Tract No. 1. 1919. (See below.) Both this and the S.P.E. Tract were drafted by L. P. S. and revised by Robert Bridges before they were printed.

8. S.P.E. TRACT NO. 1. Oxford. Clarendon Press. 1919.

The prospectus and first list of members of the Society for Pure English. This is really the second edition of (7).

9. STORIES FROM THE OLD TESTAMENT RETOLD BY LOGAN PEARSALL SMITH. Richmond. Hogarth Press. 1920. Boston. J. W. Luce. 1921.

The American edition was pirated.

10. A FEW PRACTICAL SUGGESTIONS. Oxford. Clarendon Press. 1920. S.P.E. Tract No. 3. New York. Oxford University Press. 1921.

American 'edition' as No. 3.

11. MORE TRIVIA. New York. Harcourt, Brace. (Nov. 19) 1921. London. Constable. (May 25) 1922.

12. ENGLISH IDIOMS. Oxford. Clarendon Press. 1923. New York. Oxford University Press. Shortly after the English edition.

S.P.E. Tract No. 12. American 'edition' as No. 3.

13. FOUR WORDS: ROMANTIC, ORIGINALITY, CREATIVE, GENIUS. Oxford. Clarendon Press. (Aug.) 1924. New York. Oxford University Press. (Sept. 20) 1924.

S.P.E. Tract No. 14. American 'edition' as No. 3.

14. WORDS AND IDIOMS. London. Constable. (May 28) 1925. Boston. Houghton, Mifflin. (Sept. 9) 1925.

15. THE PROSPECTS OF LITERATURE. London. Hogarth Press. 1927.

No American edition.

SMITH

16. AFTERTHOUGHTS. London. Constable. (Feb. 5) 1931. New York. Harcourt, Brace. (April 18) 1931.

17. ON READING SHAKESPEARE. London. Constable. (April 6) 1933. New York. Harcourt, Brace. (Sept. 9) 1933.

18. ALL TRIVIA. New York. Doubleday, Doran. (April 12) 1933. London. Constable. (Aug. 10) 1933.

This contains revised texts of *Trivia*, *More Trivia* and *Afterthoughts*. It contains also new material:—*Last Words* and *Epilogue*.

19. HOW LITTLE LOGAN CAME TO JESUS. Mill House Press. 1934.

65 copies only.

BOOKS WITH CONTRIBUTIONS.

20. THE GOLDEN URN. Privately Printed. 1897-98.

Three numbers in March and September 1897 and July 1898 issued privately from Fiesole. Printed at the Oxford Press. The first *Trivia* were contributed to this publication under the title of 'Tragic walks.' There were four of them, (1) The Power of words, (2) Down Piccadilly, (3) Mental Vice, (4) St. Margaret's Westminster. Nos. (1) and (3) were considerably re-edited for the 1902 and 1917 *Trivia*. The others have not been reprinted. The advertisement to *The Golden Urn* concludes with the following paragraph:—

The Golden Urn will appear on unfixed dates, and entirely at the pleasure of the editors. It is privately printed, and will not be for sale. Copies however will be sent—not without a feeling, or at least an affectation of diffidence—to a few fastidious people.

SMITH

The editors were L. P. S. and Mr. and Mrs. Bernard Berenson. The cover was designed by Herbert P. Horne.

21. A TREASURY OF ENGLISH PROSE. Edited by L. P. S. London. Constable. (Nov. 12) 1919. Boston. Houghton, Mifflin. (March) 1920.

22. SERMONS OF JOHN DONNE. Selected passages with an introduction by L. P. S. Oxford. Clarendon Press. 1919. New York. Oxford University Press. Later in the same year.

American 'edition' as No. 3.

23. LITTLE ESSAYS DRAWN FROM THE WRITINGS OF GEORGE SANTAYANA. By L. P. S. London. Constable. (June) 1920. New York. Scribner. (Sept.) 1920.

24. A TREASURY OF ENGLISH APHORISMS. Edited with an introduction by L. P. S. London. Constable. (Oct. 4) 1928. Boston. Houghton, Mifflin. (Dec. 15) 1928.

25. ON NEEDED WORDS. By L. P. S. Oxford. Clarendon Press. 1928.

Included in S.P.E. Tract No. 31. American 'edition' as No. 3.

26. SELECTIONS FROM JEREMY TAYLOR. Edited by L. P. S. with a bibliography by Robert Gathorne-Hardy. Oxford. Clarendon Press. (Aug.) 1930. New York. Oxford University Press. (Sept.) 1930.

American 'edition' as No. 3.

27. ROBERT BRIDGES. Recollections by L. P. S. Oxford. Clarendon Press. 1931.

Included in S.P.E. Tract No. 35.

JAMES STEPHENS

THE DEMI-GODS. 1914.

First issue. Bound in paste-grain cloth with pattern sloping towards the spine. On the reverse of the half-title are the monogram and various addresses of the publisher. The title is conjugate with the dedication leaf. At the end of the book is an inserted quarter sheet advertising other books by James Stephens and numbered (1)–4.

Second issue. Bound in paste-grain cloth with perpendicular pattern. No half-title. The title is a cancel pasted to a stub conjugate with the dedication leaf. No advertisements at the end of the book.

REASONS. The colonial edition conforms with the second issue with the exception that it has a half-title, on the reverse of which is the notice:—This Edition is intended for circulation only in India / and the British Dominions over the Seas./

This is clearly a case where either the demand for copies in England exceeded the immediate supply or where more copies were printed for the colonial market than it could absorb. In either event copies of the colonial edition were circulated in England after the half-titles had been removed. Copies with a blind review stamp are invariably of the first issue.

GILES LYTTON STRACHEY

I. PROLUSIONES ACADEMICAE: or Exercises which, having obtained a prize in the University of Cambridge, were recited in the Senate House, 10 June, 1902. Cambridge University Press. 1902.

ELY
AN ODE

A POEM

WHICH OBTAINED.

THE CHANCELLOR'S MEDAL

1902

BY

GILES LYTTON STRACHEY

TRINITY COLLEGE

STRACHEY

The first poem is *Ely, An Ode*, by Giles Lytton Strachey. It won the Chancellor's Medal for 1902. Not published in America.

(See illustration opposite.)

2. EUPHROSYNE. Cambridge. Elijah Johnson. London Agents, A. & F. Denny. 1905.

These poems are by Strachey and two other authors. None of them is signed, and it is impossible at this distance of time to identify the separate contributions of each. Not published in America.

(See illustration facing p. 146.)

3. LANDMARKS IN FRENCH LITERATURE. London. Williams & Norgate. (Jan. 1912.) New York. Holt. (April 1912.)

Library Edition (March) 1923. English edition from American sheets.

N.B.—For a note on the issues of the first edition see *Points*, 1931, pp. 154-155.

4. EMINENT VICTORIANS. London. Chatto & Windus. (May) 1918. New York. Putnam. (Nov.) 1918.

5. QUEEN VICTORIA. London. Chatto & Windus. (April) 1921. New York. Harcourt, Brace. (July) 1921.

6. BOOKS AND CHARACTERS. London. Chatto & Windus. (May) 1922. New York. Harcourt, Brace. (June) 1922.

7. POPE. Cambridge University Press. 1925. New York. Harcourt, Brace. (October) 1926.

8. ELIZABETH AND ESSEX.

(1) Ordinary Edition. London. Chatto & Windus. (Nov. 23) 1928. New York. Harcourt, Brace. (Dec. 3) 1928.

(2) Limited Edition. 1060 copies signed by the author. New York. Crosby Gaige. (Nov. 24) 1928.

STRACHEY—THOMAS

100 copies of (2) were sold in Great Britain by Chatto & Windus.

9. PORTRAITS IN MINIATURE.

(1) Ordinary Edition. London. Chatto & Windus. (May 14) 1931. New York. Harcourt, Brace. (July 18) 1931.

(2) Limited Edition. 250 copies. London. Chatto & Windus. (June 2) 1931.

10. CHARACTERS AND COMMENTARIES. London. Chatto & Windus. (Nov. 2) 1933. New York. Harcourt, Brace. (Nov. 4) 1933.

INTRODUCTION.

11. A SIMPLE STORY. By Mrs. Inchbald. Introduction by G. L. S. London. Frowde. 1908.

EDWARD THOMAS

1. OXFORD. 1903.

One of Black's Colour Books. Mrs. Murphy describes the limited edition of 300 copies, but does not mention that there was an ordinary edition issued simultaneously.

2. ROSE ACRE PAPERS. 1904-1910.

First edition. S. C. Brown Langham & Co., Ltd. 1904.

New edition which contains no evidence of reprinting. Duckworth 1910. It contains ten chapters from *Horae Solitariae*, 1902, and two chapters from *Rose Acre Papers*, 1904.

3. THE HEART OF ENGLAND. 1906-1909.

First edition. Dent 1906. This is an elaborately produced quarto, bound in white cloth. It should

EUPHROSYNE

A COLLECTION OF VERSE



PUBLISHED AND SOLD BY
ELIJAH JOHNSON, 30 TRINITY STREET, CAMBRIDGE

LONDON AGENTS:
MESSRS. A. & F. DENNY, 147 STRAND

1905

have Dent's name at the foot of the spine. American copies have Dutton, but are otherwise identical.

New edition. Dent 1909. This is the second volume of the Heart of England series. It is a small cr. 8vo., in pale green cloth. In the panel on the reverse of the half-title is the only notification that this is not a first edition, and as this is an unusual place to look for bibliographical information, one is readily deceived. It is frequently catalogued as the first edition.

The initial volume in the series is Thomas's *The South Country*, which is a first edition. It was reprinted by Dent in 1932 with an introduction by Helen Thomas.

4. RICHARD JEFFERIES. 1909-1911.

First edition. Hutchinson 1909. An 8vo in dark blue cloth.

New edition. Ibid. (1911.) Without evidence of reprinting. A pocket edition in plum-coloured cloth.

5. REST AND UNREST. 1910.

First issue. Dark green ribbed cloth. Top edges gilt. Imprint at foot of spine:—Duckworth & Co.

Second issue. Pale olive green smooth cloth. Top edges plain. Imprint at foot of spine:—Duckworth.

REASONS. The second issue is a remainder.

6. THE ISLE OF WIGHT. Blackie. 1911.

This was first published as a separate volume. Its first appearance was not, as has been so frequently stated, in *Our Beautiful Homeland*. That publication consisted of first edition sheets of this and other Blackie volumes, bound up together. The separate pagination of each volume is retained, which is

THOMAS

sufficient evidence in itself of the previous appearance of the separate chapters of *Our Beautiful Homeland*.

7. THE TENTH MUSE. 1912-1927.

First edition. Secker (1912). Red cloth. Has a frontispiece.

Second edition. Secker (1917). Blue or green cloth. Has no frontispiece. This contains, pp. i-vii, a memoir of Thomas by John Freeman which, of course, is not in the first edition. There is no evidence of reprinting and neither edition is dated.

8. ALGERNON CHARLES SWINBURNE. 1912.

First issue. Dark blue cloth, lettered on front and spine in gilt. Top edges trimmed and gilt, other edges untrimmed. Copies with presentation blind stamps invariably contain inserted advertisements 'Martin Secker's Complete Catalogue, etc.'

Second issue. Pale blue cloth lettered sometimes in gilt, sometimes in black. All edges trimmed smooth. Top edges plain.

REASONS. This formed one of a series of critical studies of famous authors published by Martin Secker. During the War most of the series was remaindered in the form described as the second issue of the present book.

N.B.—The American edition has two pages of notes which do not appear in the English edition.

9. WALTER PATER. 1913.

Issues and reasons as (8).

10. KEATS. (1916).

First issue. In green cloth.

Second issue. In yellow wrappers.

THOMAS

REASON. This is one of Jack's sixpenny People's Books Series. The sheets were later jobbed off and put up in paper wrappers. This book has advertisements dated 1914, but was not published until 1916. Mrs. Murphy gives its date as [1912].

11..POEMS. 1917.

A few advance copies appeared with Edward Eastaway as the author's name. This was the pseudonym which Thomas used for his verse. The regular first edition has his own name on the title-page.

INDEX

ABERCROMBIE, LASCELLES, 46
Actor, 90
Adamastor, 26
Admiral Peters, 122
 Advertisements, see Inserted.
Afterthoughts, 142
Agricultural and Pastoral Projects,
 101
Algernon Charles Swinburne, 148
All Trivia, 142
Amazed Evangelist, 96, 97
American First Editions, 46
Anatomist, 96
Anthology of War Poems, 92
Appendix III, 100
Appreciation of Voltaire, 107
Arrow of Gold, 28
At Summich Port, 116
Author of "The Great Illusion," 92
Autobiography of Haydon, 90
Autobiography of Leigh Hunt, 91
Awakening, 73

 Babb, J. T., 54
 Balston, T., 56
 Baring, Maurice, 26, 47, 79
Barn, 83
 Barrie, Sir James, 27, 47, 79
Bastille, 99
 Bates, H. E., 46
Beauty and the Barge, 121, 122
 Beerbohm, Max, 47, 82
 Benson, Stella, 46
Bibliographies of Modern Authors :
 First series, 45
 Second series, 47
 Binding variants, 20-22, 26, 27
Bishop's Apron, 74
 Block, A., 47
 Blunden, E., 83
Boatswain's Mate, 121
Bodkin Permitting, 108
Bomb, 27, 109
Bonadventure, 84
Book of Narrative Verse, 91

Book production, methods of, 12,
 13, 22-25
Books and Characters, 145
Borzoï, 107
 Boutell, H. S., 45
 Brereton, F. S., 92
 Bridges, Robert, 13, 48, 140, 143
 Bridie, James, 27, 95
 Brooke, Rupert, 99
 Brussel, I. R., 48
Bull Against The Enemy, 101
 Bullen, F. T., 72
 Burke, Leda, 106
 —, Thomas, 46, 72
Burning Wheel, 74
 Burton, Sir Richard, 48
 Butler, Samuel, 48, 66

 Cabell, J. B., 48
Cahiers Verts, 140
 Campbell, Roy, 26
 Cancel leaves, 7, 27, 132, 133
Captain Castagnette, 103
Captains All, 119, 120
Caricatures (Beerbohm), 82
Caricatures (Bridie), 95
 Carpenter, E., 48
 Carroll, Lewis, 48, 49
 Carter, Frederick, 46
Castaway, 123
Castaways, 120
Catalogue of an Exhibition, 92
Catalogue of Recent Paintings, 92
Chance, 33
Changeling, 122
Characters and Commentaries, 146
Charles Lamb, 89
 Chaundy, L., 47, 52
Christ's Hospital, 84
Chronicles of the House of Borgia, 100
Church of the Apostles, 102
City of Dreadful Night, 94
 Collier, John, 46
 Collins, V. H. S., 91
Complex Vision, 137

INDEX

Concessions, 111
Confessions of Two Brothers, 137
 Conrad, J., 28, 33, 49
Constantia and Francis, 87
 Coppard, A. E., 49, 50, 74
 Corvo, Baron, 99
Course of Six Lectures, 135
Course of Twelve Lectures, 135
C.P.R.E. Report, 94
 Crane, Walter, 50
Crock of Gold, 66
Cruise of the Cachalot, 72
 Cuala Press, 51
 Curle, Richard, 49
 Cutler, B. D., 45, 47

Daniel Press, 50
 Danielson, H., 45, 52, 54, 55
 Davies, Rhys, 46
 —, W. H., 50
Dead Letters, 84
De Bello Germanico, 86
Deep Waters, 120
 Delafield, E. M., 46
 de la Mare, W., 17, 23, 50
Demi-Gods, 144
Dialstone Lane, 118
Distant Relative, 123
Dixon's Return, 124
 Dobson, Alban, 51
 —, Austin, 50, 51, 103
Dolly Dialogues, 113
Don Renato, 101
Don Tarquinio, 101
Dope Darling, 106
Dorothy M. Richardson, 138
 Douglas, Norman, 51
 Doyle, A. Conan, 27, 51, 79, 104
Dreamland and Ghostland, 27, 104
Ducdame, 138
 Dun Emer Press, 51
 Dust-wrappers, 26

Eastaway, Edward, 149
 Edition: meaning of the word,
 5-16
 Examples, 13, 15, 16
Edmund Blunden, 90
 Egerton, George, 46
 Eliot, T. S., 74
Elizabeth and Essex, 145
Ely, 145

Eminent Victorians, 145
English Idioms, 141
English Language, 140
English Literature in Japan, 91
*English Literature in the Early
 Nineteenth Century*, 92
English Novelists, 135
English Poems, 85
Epilogue, 142
 Esher, Viscount, 45
 His library catalogue, 45
Establishing Relations, 123
Extra Turn, 92

Fabes, G. H., 46, 53
Face of England, 88
Fall In, Ghosts, 88
Far East, 85
Few Practical Suggestions, 141
 Field, Michael, 51
 Firbank, Ronald, 51
 First Edition: meaning of the term,
 5-16
 Examples, 6, 7
 and Serials, 7
 First Edition Club, 46
First Editions of To-day, 45
Fishing, 91
Fishmonger's Fiddle, 74
Five Tales, 73
Flora, 17
Form, 140
Forsyte Saga, 62, 65, 73
Four Words, 141
Frederick, Baron Corvo, 103
 Freeman, John, 148
 French, Samuel, Changes of ad-
 dress, 27, 105, 121

Galsworthy, John, 51, 62-66
 Garland, H., 47
 Garnett, David, 106
 Gathorne-Hardy, R., 143
 Gawsworth, J., 46, 54
Ghost of Jerry Bundler, 122
Ghost Stories, 105
 Gibson, W. W., 46
 Girvan, J. A., 57
Glastonbury Romance, 138

INDEX

- Go She Must*, 106
Golden Urn, 142
 Graham, R. B. C., 52
Grasshoppers Come, 107
Great Days, 110
Great Short Stories, 92
Great Victorians, 94
Grey Parrot, 121

Hadrian VII, 101
 Haggard, H. Rider, 52
Halfway House, 88
Harbingers, 83
 Hardy, E. G., 102
 —, Thomas, 52
 Harris, Frank, 26, 27, 52, 108
Heart of England, 146
 Herbert, A. P., 66-69
Hero, 74
 Hewlett, Maurice, 52
 Hinton, Percival, 55
Hips and Haws, 74
History of Liberty, 135
 Hope, Anthony, 27, 111
 Hoppé, A. J., 48
Horae Solitariae, 146
 Hori, E., 90
House by the River, 66
How Little Logan Came to Jesus, 142
 Hudson, Stephen, 46, 111
 —, W. H., 53
Hundred English Poems, 90
 Huxley, Aldous, 53, 74

 Impression: meaning of the word,
 10-16
 Examples, 13, 15, 16
In A German Pension, 74
In Defence of Sensuality, 138
In His Own Image, 100
In Summer, 87
In the Library, 123
 Inchbald, Mrs., 146
Innocent The Great, 102
 Inserted Advertisements, 31
Introduction to Genesis, 18
 Irving, Washington, 23
 Ishi, Haxon, 90
Isle of Wight, 147
 Issue: meaning of the word, 16-17

 Jacobs, W. W., 26, 27, 113

 James, Henry, 53
Jane Annie, 27, 79-82
Japanese Garland, 86
Jocelyn, 73
John Webster, 99
 Johnson, Merle, 46
Jonah, 74
Jonah and the Whale, 97, 98
Just So Stories, 20-22

 Keating, G. T., 49
Keats, 148
Keats's Letters, 88, 93
Keats's View of Poetry, 91
Keeping Up Appearances, 123
 Kipling, Rudyard, 20, 21, 53
Kitchen Garden, 106

La Girouette, 87
Lady Into Fox, 106
Lady of the Barge, 117
Land of Promise, 128
Land of the Blessed Virgin, 126
Landmarks in French Literature, 145
 Lane, John, 47, 52
Last Essays of Elia, 91
Last Words, 142
 Lawrence, D. H., 36, 53, 73, 108
Leda, 74
Leigh Hunt, 87
Leigh Hunt's Examiner, 85
Letters From America, 99
 Lewis, Sinclair, 54
 —, Wyndham, 54
Life and Death of Scaramouche, 89
Life and Letters of Sir Henry Wotton,
 140
Light Freights, 27, 29, 30-33, 115
Little Essays, 143
Little Minister, 71-72
 Livingston, F. V., 53
Liza of Lambeth, 72, 124
 Locke, Harold, 51
Look! We Have Come Through!, 73
Lost Diaries, 26, 79
 Lovat Fraser, C., 54
Love Among the Haystacks, 108
Love Letters, 120
Love Passage, 122, 123

 MacDonagh, Thos., 54
 McDonald, E. D., 51, 53

INDEX

- McFee, Wm., 54
 Machen, Arthur, 54
 McKay, G. L., 48, 52
 MacManus, M. J., 56
 Madan, F., 49, 50
Madrigals and Chronicles, 89
Magician, 72
Making of a Saint, 126
Man and Superman, 73
Man in the Zoo, 106
Man of Property, 62-66
Mandragora, 137
 Mansfield, K., 54, 74
 Mantz, R. E., 54
Many Cargoes, 113
Marginalia, 88, 93
Marriage Is No Joke, 98
 Marrot, H. V., 51
 Martindell, E. W., 53
 Masfield, J., 55
Masks of Time, 84
 Mason, Stuart, 56
 Massé, G. E., 50
Master Mariner, 124
Master of Craft, 115
Matrimonial Openings, 124
Matthew Arnold, 94
 Maugham, W. S., 7, 26, 27, 29, 55, 72, 74, 124
 Maurois, A., 107
 Maxwell, W., 51
Meaning of Culture, 138
Memoirs of Mrs. Robinson, 91
Menace of German Culture, 136
Menu of a Luncheon, 92
Merry-Go-Round, 72, 127
 Millard, C., 54
 Milne, A. A., 26, 134
Mind's Eye, 89
Modern British Authors, 45
Modern English Writers, 47
Monkey's Paw, 121, 122
Montes the Matador, 108
Moon and Sixpence, 74, 129
 Moore, G., 35, 55
More Footnotes, 85
More Trivia, 141, 142
Mrs. Craddock, 126, 127
 Muir, P. H., 51, 52, 53, 55
 Munro, H. H., 111, 115
 Murphy, Mrs., 17, 23, 50, 56, 146
 Murray, Frank, 50
Nature In English Literature, 86
Near and Far, 86
Never be a Bookseller, 107
New Forget-Me-Not, 91
New Keepsake, 92
 Nichols, Robert, 46
Night Watches, 26, 119, 120
Nightwatchman, 120
No Love, 106
 Norman, Sylva, 88
Odd Craft, 118
Odes and Other Poems, 135
Of Human Bondage, 74, 129
 O'Flaherty, Liam, 46
 O'Grady, Standish, 55
 O'Hegarty, P. S., 54, 55
Old Dovecot, 106
Old Homes, 84
On Needed Words, 143
On Reading Shakespeare, 142
On Receiving from the Clarendon Press, 85
On the Poems of Henry Vaughan, 85
Once on a Time, 26, 134
One Hundred Best Books, 137
 Onions, Oliver, 46
Orientalism, 26, 125, 127
 Osborne, E. A., 113
Other Ranks, 94
Our Beautiful Homeland, 147, 148
Owl, the Duck and Miss Rowe, 138
Oxford, 146
Painted Veil, 7, 27, 29, 30, 130-134
 Palmer, Herbert, 46
Pardoner's Tale, 95, 96
 Parrish, M. L., 49
Pastorals, 83
Pavements and Pastures, 72
 Pearse, P. H., 55
 Penzer, N. M., 48
Perilous Adventure, 97
 Phillips, Le Roy, 53
Philosophy of Solitude, 138
 Philpotts, Eden, 55
Piracies, 8
 Pirie-Gordon, C. H., 102
Plays Pleasant and Unpleasant, 66, 73
 Plunkett, J. M., 54
Plurality of Worlds, 108
Pocahontas, 107

INDEX

- Poems* (Blunden), 83, 87
Poems (Powys), 135
Poems (Thomas), 149
Poems Chiefly From MS., 89
Poems of Wilfred Owen, 92
Poems of William Collins, 91
Poet on the Poets, 86
Points : First Series, 3, 19, 145
 Pollard, G., 8 (footnote)
Poor Poll, 48
Pope, 145
 Porter, Alan, 89, 92
Portraits in Miniature, 146
 Powys, J. C., 135
 —, L.L., 137
 —, T. F., 18, 55, 107
 Pridcaux, W. F., 56
Prisoner of Zenda, 27, 111
Prolusiones Academicæ, 144
(Prose Literature), 84
Prospects of Literature, 141
Prussian Officer, 73
Psychoanalysis and Morality, 137
Psychoanalysis and the Unconscious, 73
Publication : meaning of the word,
 17, 18
 Examples, 18
Pyramid, 90

Queen Victoria, 72, 145
Queen's College Miscellany, 89
Quest for Corvo, 103
Quinn Library Catalogue, 46

Rabbit in the Air, 107
 Ragg, Lonsdale, 102
Recent Paintings, 108
Red Pen, 67
Religion of a Sceptic, 138
Representative American Writers, 135
Representative American Prose Writers, 136
Rest and Unrest, 26, 147
Retreat, 85
Richard Jefferies, 147
 Richardson, Dorothy, 46
Rime of the Ancient Mariner, 94
Robert Bridges, 143
Rodmoor, 137
 Rolfe, F. W., 99
Rose Acre Papers, 146
 Ross, Ronald, 46

Rubaiyat, 101

 Sadleir, Michael, 27, 95
Sailor's Knots, 119
Sailor's Return, 106
Salthaven, 119
Sampshire, 137
 Saul, G. B., 50
 Schwartz, J., 49
Sea and the Jungle, 66
Sea Urchins, 115
Sea Whispers, 120
Secret Battle, 66, 67
 Seitz, Don C., 56
Selections from Jeremy Taylor, 143
Serials, 7, 8
Sermons of John Donne, 143
Shakespeare's Historical Plays, 135
Shakespeare's Significances, 86
 Shaw, G. B., 55, 66, 73
Shelley and Keats, 90
Shepherd, 84
 Shiel, M. P., 46
Ship's Company, 119, 120
Short Cruises, 119
Signature of Pain, 92
Signatures, 23, 24
Silver Spoon, 26
 Simmons, C. H., 55
Simple Story, 146
Sinister Street, 41
 Sitwell, Edith, 46
Sitwelliana, 56
Sketches in the Life of John Clare, 94
Skipper's Wooing, 114
Sleeping Clergyman, 98
 Smith, 127, 129
 Smith, L. P., 27, 139
 —, S. N., 13
Snug Harbour, 120
Some Talk of Alexander, 95
Song to David, 89
Songs and Sonnets, 140
Sonnets, 140
Sons and Lovers, 73
South Country, 147
 S.P.E., 140
 S.P.E. Tracts, 90, 141, 143
 Stephens, J., 66, 144
 Stevenson, R. L., 56
 Stiles, V., 47
 Stonehill, C. A. and H. W., 47

INDEX

- Stories from the Old Testament*, 141
Stories Toto Told Me, 100
 Strachey, Lytton, 72, 144
Strange Stories, 105
 Strong, L. A. G., 46
Studies in English Literature, 93
Studies in Roman History, 102
 Sturgeon, M., 51
Summer's Fancy, 87
Sunlight Sonata, 95
Suspended Judgements, 137
Switchback, 93, 94
 Syllabuses of University Extension
 Lectures, 135
 Symons, A. J. A., 12, 57, 99, 103
 Synge, J. M., 56

Talk of the Town, 90
Tarcisus, 99
 Taylor, H., 54
Ten Contemporaries, 46
Tenth Muse, 148
Terrible Day, 107
Testament of Beauty, 13, 48
 T. F. Powys, 107
 Thomas, Edward, 26, 56, 146
 —, Owen, 101
Those Barren Leaves, 74
Three Poems, 83
 Tilsley, W. V., 94
Tobias and the Angel, 96, 97
To Let, 73
To Nature, 84
To Themis, 88
 Tobin and Gertz, 52
Tragedies of Shakespeare, 136
Tragical Consequences, 93
Treasury of English Aphorisms, 143
Treasury of English Prose, 143
Trespasser, 36, 73
Trial bindings, 36
Trivia, 18, 139, 142
True Recital, 103
Twelve Poems, 90
 Typographical breakdowns, 27-30

 Ullrich, K., 47
Undertones of War, 86
Unpath'd Waters, 110

 van Thal, B., 55

 Variants: different ways of regard-
 ing, 34
 Means, not an end, 35
 and Publishers, 39, 40
Vignettes in Rhyme, 104
Villa Ruben, 73
 Vines, Sherard, 90
Visions and Revisions, 136
Votive Tablets, 88
Voyage to the Articoles, 107

Waggoner, 83
Walter Pater, 148
War, 91
War and Culture, 136
Warming Pan, 123
Waste Land, 74
Water Gipsies, 66, 69
Way of All Flesh, 66
Weathercock, 87
 Webb, A. P., 52
Weird of the Wanderer, 102
We'll Shift our Ground, 88
 Wells, G. H., 55, 56
 —, H. G., 56
Westminster Alice, 135
Weymouth Sands, 138
When We Were Very Young, 66, 134
When William Came, 111
Whip for the Woman, 15
 Whistler, J. McN., 56
Who Wrote About Whom?, 47
Widowers' Houses, 73
 Wilde, Oscar, 56
 Williams, Harold, 47
 —, I. A., 4, 5, 12, 48
 —, S. H., 48, 49
 Williamson, Henry, 57
 Wilson, G. F., 53
Winter Nights, 86
 Wise, T. J., 49
Wolf Solent, 138
Wolf's Bane, 137
Wood and Stone, 136
Words and Idioms, 141
Works (Beerbohm), 47

 Yeats, W. B., 57
Youth of Parnassus, 27, 139

Zadig, 108

